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January 14, 2014

**SAN FRANCISCO ARTS COMMISSION  
COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE**

Tuesday, January 14, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

SF  
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#1  
1/14/14

**AGENDA**

- 1. Roll Call**
- 2. Public Education Enrichment Fund ("PEEF") Presentation**  
*Myong Leigh*  
**Discussion**  
Discussion of the PEEF evaluation and timeline  
  
**Item time:** Approximately 60 minutes
- 3. Community Arts, Education, and Grants Committee Chair Report**  
*Sherene Melania*  
**Discussion**  
Current committee developments and announcements  
  
**Item time:** Approximately 10 minutes
- 4. Cultural Equity Grants Program Report**  
*Lucy Seena K. Lin*  
**Discussion**  
Current developments and announcements  
  
**Item time:** Approximately 10 minutes
- 5. Grants Review Panelists**  
*Lucy Seena K. Lin and Judy Nemzoff*  
**Action**

Discussion and possible motion to approve the following individuals as a part of a pool of potential SFAC grant application review panelists through June 30, 2015:

Anietie Akenem, Founder, Third Thursday  
Elizabeth Brodersen, Director of Education, American Conservatory Theater  
DJ Brookter, Deputy Director, Young Community Developers, Inc. (YCD)  
Melanie Cervantes, Race and Place (RAP) Fund Program Officer, Akonadi Foundation  
Ed Donaldson, Certified Economic Development Professional  
Theo Ellington, Commissioner, Office of Community Investment and Infrastructure; Project Coordinator, Urban Ed Academy  
Juan Fuentes, Visual Artist  
Janine Greer, Commissioner, Southeast Facility Community Commission  
Lisa Hasenbalg, Director of Arts & Culture Marketing, San Francisco Convention & Visitors Bureau  
Neal Hatten, Associate Executive Director, Bayview Hunters Point YMCA  
Rhodessa Jones, Co-Artistic Director, Cultural Odyssey  
Steven Anthony Jones, Artistic Director, Lorraine Hansberry Theatre  
Alka Joshi, Communications Director, BRITE Group  
Thor Kaslofsky, Project Manager, Office of Community Investment and Infrastructure  
LaVaughn Kellum-King, Commissioner, Southeast Community Facility Commission  
Brigette R. LeBlanc, Commissioner, Southeast Community Facility Commission  
Allan Manalo, Development Manager, Hospitality House  
Nathan Marken, Performing Artist  
Kristine Mays, Visual Artist  
Lena Miller, Founder, Hunters Point Family  
Marsha Murrington, Senior Program Officer, Local Initiatives Support Corporation  
Laura Page, Arts & Educational Initiatives Analyst, San Francisco Public Utilities Commission  
Kriztina Palone, Director, Mayor's Office of Neighborhood Services  
Beth Rubenstein, Nonprofit and Arts Consultant  
Ted Russell, Senior Program Officer for the Arts, James Irvine Foundation  
Malik Seneferu, Visual Artist  
Allison Sparks, Program Officer, Child Welfare, Stuart Foundation  
Cynthia Taylor, Assistant Director of Public Programs, Oakland Museum of California; Vocalist  
Earl Shaddix, Owner, Earl Bread & Brittle  
Adrian Torres, Assistant Project Manager, Office of Economic and Workforce Development  
Andre Torrey, Public Service Aide, San Francisco Public Utilities Commission  
Jason Wallach, Program Coordinator, Center for Political Education  
Shamann Walton, Executive Director, Young Community Developers, Inc. (YCD)  
Gwendolyn Westbrook, Chief Executive Officer, United Council of Human Services  
Curt Yagi, Executive Director, Real Options for City Kids (ROCK SF); Musician  
Eddy Zheng, Commissioner, Southeast Community Facility Commission; Project Director, Community Youth Center of San Francisco

**Explanatory Document:** CAEG January 2014–Panelists for Approval

**Item time:** Approximately 5 minutes

**6. Community Arts and Education Program Report***Judy Nemzoff***Discussion**

Current developments and announcements

**Item Time:** Approximately 10 minutes

**7. 3<sup>rd</sup> on Third Grant Recommendation***Judy Nemzoff***Action**

Discussion and possible motion for the Director of Cultural Affairs to enter into a grant agreement with the Bayview Opera House, Inc. for \$45,000 to manage, sustain, promote and grow the 3<sup>rd</sup> on Third event.

**Explanatory Documents:** 3<sup>rd</sup> on Third applicant ranking; 3<sup>rd</sup> on Third applicant summary; 3<sup>rd</sup> on Third grant panelist bios; 3<sup>rd</sup> on Third guidelines

**Item time:** Approximately 15 minutes

**8. Public Comment****Discussion**

*(This item is to allow members of the public to comment generally on matters within the Committee's purview as well as to suggest new agenda items for the Committee's consideration.)*

**9. New Business and Announcements****Discussion**

*(This item is to allow Commissioners to introduce new agenda items for consideration.)*

**10. Adjournment****Action**

TMW 1/10/14

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Explanatory documents listed above, as well as documents created or distributed after the posting of this agenda to the Arts Commission will be available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 345, San Francisco, CA 94102, during regular business hours. Info: Tyese Wortham, 415-252-2558. PLEASE NOTE: The Arts Commission often receives documents created or submitted by other City officials, agencies or departments after the posting of the Arts Commission agenda. For such documents or presentations, members of the public may wish to contact the originating agency if they seek documents not yet provided to the Arts Commission.

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# January 14, 2014

Community Arts, Education and Grants Committee - January 14, 2014

## SAN FRANCISCO ARTS COMMISSION COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE

Tuesday, January 14, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

### MINUTES

The meeting was called to order at 2:08pm

#### 1. Roll Call

##### Commissioners Present:

Charles Collins

Sherene Melania, Chair

Abby Sadin Schnair (ad hoc) left at 3:50 p.m.

Marcus Shelby

Janine Shiota

Kimberlee Stryker

##### Commissioners Absent:

None

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**Staff Present:** Tom DeCaigny, Judy Nemzoff, Lucy Lin, Tyra Fennell, Tyese Wortham, Cristal Fiel

#### 2. Public Education Enrichment Fund ("PEEF") Presentation

Deputy Superintendent Myong Leigh said that his presentation would be a brief overview of the process that was taking place to prepare the ballot measure language for the renewal of the Public Education Enrichment Fund ("PEEF"). (See explanatory document)

He said that there were two distinct ballot measures, PEEF and the Children's Fund for the Department of Children, Youth and their Families ("DCYF"), that would sunset around the same timeframe. The Mayor's office and San Francisco Unified School District ("SFUSD") were in conversation around planning for the renewal of both City charter amendments. Mr. Leigh commented that the funds were being considered together because of the potential for shared goals, especially from a planning perspective.

Mr. Leigh said that there was a stakeholder engagement process and broad community-wide conversations that have wrapped up in the past month. The conversations were around how the funds have been invested

and assessing what future investment should look like. There were five community meetings and about 100 to 200 people in attendance at each meeting. Mr. Leigh said that result of their outreach efforts exceeded their expectations.

There was a seventeen-member stakeholder council comprised of advocates, community-based organizations, businesses, youth, and SFUSD representatives. There were also two advisory groups, including a funder coalition that made the stakeholder engagement process possible (see page 5).

Commissioner Collins asked if the funders were going back to youth development or if they were just providing resources. Mr. Leigh said they were providing resources. Commissioner Collins said that the foundations involved in the funder coalition laid the groundwork for arts education and that he would like to see them go back to it. He said that a lot of stakeholders were needed in the long run.

Commissioner Stryker asked about the outreach strategy to the general population for the community meetings. Mr. Leigh said they worked in partnership with DCYF, SFUSD, and other networks throughout the city. They sent emails to employees, announcements at Board of Education meetings, and other means. He believed that DCYF also sent a lot of information through their provider network. There were many different ways of reaching people.

Out of the community meetings, focus groups and youth town hall, the stakeholder council was created that would present recommendations to the superintendent, mayor, Board of Education, and Board of Supervisors. The report would help guide the draft language for the two amendments. Mr. Leigh said there would be a website launched to provide more information.

Mr. Leigh then gave the timeline for next steps (see page 8) and said it was going to be important to synthesize all the feedback, think about different policy questions, and consider how it should all be reflected in the new draft language.

Commissioner Collins asked what the process would be for the Arts Commission to suggest changes or modifications. He said that the Commission was concerned about the future of arts in the school and he would like to understand more substance of PEEF so that the Commission could be a better advocate.

Director of Cultural Affairs Tom DeCaigny said that he hoped the presentation would be a forum for feedback from the Commissions and a way to populate ideas, understanding that the process for community feedback was ongoing.

To be better informed, Mr. Leigh suggested that the Commissioners review the existing PEEF and Children's Fund charter language and read the community/stakeholder engagement report and recommendations once it is released. He suggested looking at the policy framework to see what might be missing and what concepts should be introduced or reintroduced in the new policy. Mr. Leigh said that once the language is submitted formally for the ballot by the Board of Supervisors, there would be a broader effort to educate the community about the measures.

Mr. DeCaigny added that the Arts Commission would have the formal opportunity to respond to the ballot measure since the legislation would fall within the Arts Commission's jurisdiction. The Arts Commission would be asked to respond to how the legislation would impact the agency's work.

Commissioner Melania said that she was interested in knowing the outcomes of the two measures and what the shared goals were for the two measures. She would like to be an advocate from a more educated perspective.

Mr. Leigh said that the Arts Education Master Plan ("AEMP") was drafted ten years ago. When PEEF was created, that established a critical resource pipeline to make AEMP possible. For the first five years of PEEF the funds were invested at a modest level because it required support from the City's general fund.

Mr. DeCaigny said that he thought it was worth noting that Mayor Ed Lee was the first mayor to not pull the trigger to not fully fund PEEF based on what the City could afford. He said that this has helped increase the resources toward arts education and PEEF.

Mr. Leigh said that if anyone was interested in reviewing more detail about how funds were distributed, a part of the SFUSD website was dedicated to PEEF that showed spending plans and narratives explaining the distribution of funds.

Mr. DeCaigny asked what structure was in place for how people can get involved in the renewal. Mr. Leigh said that when the policy framework was shared in March, they would get reaction from stakeholders and commissioners. He said that part of the renewal process was not quite developed because it was in the process of synthesizing feedback.

Commissioner Shiota asked if there were metrics or statistics provided for the outcome of the PEEF investment. Mr. Leigh said that results were available on the SFUSD website. There was a lot of information around how outcomes and success were defined.

Mr. DeCaigny asked if there were some thoughts around how AEMP would be integrated into the transition to Common Core standards.

Mr. Leigh said that Common Core transition was taking place across the country. The transition involved changing and sequencing content, changing the approach to instruction, and the goals for the knowledge and skill development of students. He said that the SFUSD was figuring how to integrate arts into science, technology, engineering and math ("STEM") so that was interdisciplinary. The Visual and Performing Arts department of the SFUSD was helping to design the transition from STEM to STEAM (where "A" is for arts). He said that the integration of arts into Common Core was part of it, but this was also happening amidst a broad change in content.

Commissioner Schnair said that John Maeda from the Rhode Island School of Design ("RISD") was one of the initiators of STEM to STEAM and that he had a TED Talk about how arts should be integrated and what the potential was to think outside of the box and think creatively.

Commissioner Collins said that one of the key issues that came out of the Arts Commission's strategic planning process was the importance of arts education. He said that as the Arts Commission develops its strategic plan, it would be important to figure out a way of advocating because arts education was something the public wanted the Arts Commission to address.

Mr. Leigh commented that the SFUSD was fortunate to have the AEMP and that it was well-resourced by

PEEF. He said that in the past five to ten years that PEEF started, most districts in California have not had anything close to the level of arts education funding that the SFUSD has had.

Commissioner Shiota said that the Arts Commission needed to be armed with data-driven facts about why art matters to the city because it was part of the agency's strategic plan to communicate the value of arts. She believed that a case could be made for STEM versus STEAM, such as the integration of arts in the mid-Market corridor bring dollars and revitalization. She added that voters would better understand if they were given substance as well.

The Mayor's Education Advisor Hydra Mendoza said that the city did not have an overall policy for children and multiple departments did their piece around children and families. She said that through the stakeholder/community engagement process, some consistent messaging they heard was the need to work more collaboratively to leverage funds as the City. What the Arts Commission was doing should align with DCYF, SFUSD, and so forth. She said that the narrative the Arts Commission could provide on arts education was critical and something they would look to the Arts Commission to as support.

Mr. DeCaigny concluded that there were three areas where the Arts Commission's partnership with the SFUSD and Mayor's office could be of value. The first area was around governance of AEMP; as outcomes are determined and defined, the Arts Commission could make sure the structure was there to think about how to engage stakeholders. The second area was coordination and issues of equity for arts providers. He said there were still gaps where some schools were more resourced than others because of parents' involvement and that the SFAC could play a role to help identify where gaps existed through data analysis and working with arts providers. The third area was quality control for arts providers. He was excited to announce that the Arts Commission had a position open for an arts education program manager who would guide this work and partnership.

#### **Public Comment:**

Christine Lim, San Francisco Performances: Ms. Lim asked a question relating to the original intent of PEEF, which was to preserve funding for programs that were typically cut during tough economic times. There were some structural elements of PEEF that undermined this original intent. For example, based on the City's financial picture, the City was allowed to pull the "trigger" and remove up to 25 percent of funding from PEEF, which seemed like an unreasonably, large amount, making planning difficult. The SFUSD was unsure of how much funding it would have in any given year. Ms. Lim asked if there were any ideas on how to address this issue in the next iteration of PEEF.

Mr. Leigh agreed that this was a pretty significant issue. He said that they were identifying it as something that they really need to think carefully about in the next version of the charter amendment. Mr. Leigh commented that it was hard to say how that would turn out because it was put in there for a reason. He explained that there had been some unintended consequences over the past ten years. The school district would love for that to go away, but it would have to be hashed out.

From the City's perspective, Ms. Mendoza added that it was definitely a sticking point and a negotiating item that would get fleshed out over time. The budget director from the Mayor's office and the Controller would be part of those conversations, since they too had concerns about this and about how to change it so that it would be an easier process and a win-win situation.

Mr. DeCaigny reiterated that the Mayor approved to hold the "trigger" for two years. The mayor would not pull the trigger for this budget year and in the base budget proposal for the next fiscal year. He stated that it would be up to the renewal to determine what the structure would be to allow the City to pull that trigger. In the Controller's perspective, if the City didn't have the money, it would not fully fund PEEF. Mr. DeCaigny explained that the question would be at what level the fund would be reduced in relation to the City's priorities around public education.

Emily Means, American Conservatory Theater: Ms. Means commented that, in practice, the SLAM ("Sports, Libraries, Arts, and Music") fund had supported many more art forms, including dance and theater. She asked if any plans had taken into account an increase in funding for SLAM in supporting sequential learning across all art forms?

Mr. Leigh clarified that SLAM included visual as well as performing arts, not just music. He said that, in terms of expansion, it was one of those things that needed a conversation to talk about the possibilities with the City and fiscal partners. He explained that the City had multiple priorities with resource constraints and that there would be some natural growth in most years as the City's revenue increases. The appropriation to PEEF grew proportionally, which was good and would most likely continue in the new measure. Mr. Leigh commented that it was hard to say if the appropriation would be re-established at a higher level, but it would include dance.

Francis Phillips, Walter and Elise Haas Fund: Ms. Phillips commented that she served on the Community Advisory Committee for PEEF. She stated that they had been working on an evaluation of PEEF conducted by Stanford Research Institute, which was now available. Ms. Phillips deemed the four-page executive summary impressive and worthy of scanning, highlighting analysis indicating school environment, academic achievement, and mental and student health as areas where arts were given credit for contributing to improvement. Ms. Phillips pointed out that the report defined the outcomes, of which 88 percent have been met and compared the years 2004-2005 to 2012-2013. She concluded by stating that the district looked good and the report was available at [sfusd.edu](http://sfusd.edu).

Kerri Hayden, LEAP/Arts in Education: Ms. Hayden commented that, originally, it seemed PEEF funding supplemented the general fund for the school district. She explained that funding was reduced and it seemed a lot of the PEEF funds supported the Visual and Performing Arts Department ("VAPA") of SFUSD, leaving schools with less money for the arts. Ms. Hayden asked if a plan was being considered for school art programs to not rely so much on PEEF. Is there a possibility of restoring the PEEF funds to its original funding level since it seems to be decreasing over time?

Mr. Leigh responded that school budgets were extremely constrained since 2008. He said it has been a different paradigm since the recession and that funding for PEEF was dedicated to core arts programs. He hoped that, as the economic climate improves, schools would have more flexibility but that may be a few years out.

Anonymous: PEEF has helped implement the Arts Education Master Plan since 2007. How will a renewal of PEEF ensure an evaluation and mapping of arts education programming in SFUSD schools to ensure equitable access to high quality arts education to all San Francisco students?

Explanatory Document: PEEF Presentation

### 3. Community Arts, Education and Grants Committee Chair Report

Commissioner Melania asked Commissioners for any thoughts regarding the PEEF presentation. Commissioners requested a copy of the PEEF evaluation conducted by Stanford Research Institute. Commissioners Shiota and Stryker stressed the importance of PEEF as a vehicle for promoting community wellbeing across the City.

Mr. DeCaigny stated, he thought this was a good introduction into the process and a great time to define when, where, and how the Arts Commission could play a role in the process. He said that this gave the Commission a chance to follow the process, research it and prepare for the March release of the draft charter. He added that the committee's public comment structure made it difficult for dialogue, but that a town hall structure would be a much more effective platform for a public conversation.

No public comment made.

### 4. Cultural Equity Grants Program Report

Cultural Equity Grants ("CEG") Interim Program Director Lucy Lin updated the committee on the program. Ms. Lin reported that the program was heading into the second half of the grant cycle. The three two-day Organization Project Grants ("OPG") panel reviews would begin next week and continue over the next three weeks. She reminded Commissioners that these grants support the presentation and production of professional arts activities accessible to the general public in San Francisco. Ms. Lin said she would send out the panel review details to the Commissioners. She added that the Native American Arts and Cultural Traditions ("NAACT") panel review would be in March.

Commissioner Shelby asked which Commissioners were serving on the panels and if the format had changed since he last served.

Ms. Lin responded that for confidentiality purposes, the names of the panelists would not be announced until the panel review. She said that panelists were required to review work samples in advance of the review and applicants could submit their applications via email. Ms. Lin added that streamlining had made the application process more accessible.

There was no public comment.

Commissioner Schnair leaves at 3:50 p.m.

### 5. Grants Review Panelists

**Commissioner Melania gave the following motion:**

Motion to approve the following individuals as a part of a pool of potential SFAC grant application review panelists through June 30, 2015:

Anietie Ekanem, Founder, Third Thursday

Elizabeth Brodersen, Director of Education, American Conservatory Theater

DJ Brookter, Deputy Director, Young Community Developers, Inc. (YCD)

Melanie Cervantes, Race and Place (RAP) Fund Program Officer, Akonadi Foundation

Ed Donaldson, Certified Economic Development Professional

Theo Ellington, Commissioner, Office of Community Investment and Infrastructure; Project Coordinator, Urban Ed Academy

Juan Fuentes, Visual Artist

Janine Greer, Commissioner, Southeast Facility Community Commission

Lisa Hasenbalg, Director of Arts & Culture Marketing, San Francisco Convention & Visitors Bureau

Neal Hatten, Associate Executive Director, Bayview Hunters Point YMCA

Rhodesa Jones, Co-Artistic Director, Cultural Odyssey

Steven Anthony Jones, Artistic Director, Lorraine Hansberry Theatre

Alka Joshi, Communications Director, BRITE Group

Thor Kaslofsky, Project Manager, Office of Community Investment and Infrastructure

LaVaughn Kellum-King, Commissioner, Southeast Community Facility Commission

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Allan Manalo, Development Manager, Hospitality House

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Laura Page, Arts & Educational Initiatives Analyst, San Francisco Public Utilities Commission

Kriztina Palone, Director, Mayor's Office of Neighborhood Services

Beth Rubenstein, Nonprofit and Arts Consultant

Ted Russell, Senior Program Officer for the Arts, James Irvine Foundation

Malik Seneferu, Visual Artist

Allison Sparks, Program Officer, Child Welfare, Stuart Foundation

Cynthia Taylor, Assistant Director of Public Programs, Oakland Museum of California; Vocalist

Earl Shaddix, Owner, Earl Bread & Brittle

Adrian Torres, Assistant Project Manager, Office of Economic and Workforce Development

Andre Torrey, Public Service Aide, San Francisco Public Utilities Commission

Jason Wallach, Program Coordinator, Center for Political Education

Shamann Walton, Executive Director, Young Community Developers, Inc. (YCD)

Gwendolyn Westbrook, Chief Executive Officer, United Council of Human Services

Curt Yagi, Executive Director, Real Options for City Kids (ROCK SF); Musician

Eddy Zheng, Commissioner, Southeast Community Facility Commission; Project Director, Community Youth Center of San Francisco

**Moved:** Stryker/Shelby

**Public Comment:** None.

**The motion was unanimously approved.**

**Explanatory Document:** CAEG January 2014—Panelists for Approval

## 6. Community Arts and Education Program Report

Ms. Nemzoff announced that WritersCorps had an upcoming event at the Contemporary Jewish Museum of February 20 from 6 to 7 p.m. It would be a multigenerational reading with the teaching artists, students, and

a featured writer.

There was no public comment.

### 7. 3rd on Third Grant Recommendation

Ms. Nemzoff said that the funds for the 3rd on Third grant came from a two-year investment in 3rd on Third by District 10 Supervisor Malia Cohen. The intent of the funding was to continue the program that was first initiated by the Arts Commission and move it into the hands of the community. The Arts Commission would continue to provide support to the grantee and the on- going event.

She reminded the committee that the 3rd on Third grant review had to go through two panel processes because of a technical issue with the first panel. During the second panel process the application review panelists were all in agreement that the sole applicant Bayview Opera House, Inc. should be fully funded.

Mr. DeCaigny said that he wanted to take the opportunity to address some concerns that were raised during public comment at the Full Commission meeting. The first 3rd on Third event was funded through the San Francisco Public Utilities Commission ("SFPUC") to support the celebration of StreetSmARTS murals along the 3rd Street corridor and a broader celebration of work funded through the SFPUC. The event was such a great success that it caught the attention of Supervisor Cohen, who allocated money to continue the event. Mr. DeCaigny said that it was not an ongoing allocation, so the strategy was to find capacity in the community to sustain it. In theory a nonprofit leader would take on leadership and partner with the Arts Commission, but would continue with the project once SFAC funding discontinued.

Mr. DeCaigny said that \$24,000 of the funding from Supervisor Cohen's office covers CAE Program Manager Tyra Fennell's salary. This was for her work in organizing 3rd on Third in the first half of the year and overseeing the grant program in the second. Ms. Fennell was hired into a new CAE program manager position that supports arts programming in District 10 from the arts education manager position. The arts education program manager position is currently vacant.

Commissioner Collins asked if Ms. Fennell's position manifested from the desire for other City departments to utilize the expertise of the Arts Commission in arts programming. Mr. DeCaigny said that it drives the strategic plan in working in partnership with other City departments. Ms. Fennell's salary was covered through multiple funding sources including Supervisor Cohen, SFPUC, the Department of Public Works ("DPW"), and the Office of Economic and Workforce Development ("OEWD").

Mr. DeCaigny then addressed the comment regarding the 10 percent contingency. He clarified that the money allocated to the contingency would not be used for anything other than the 3rd on Third initiative. Because 3rd on Third was a pilot project, the agency was still exploring what needs might emerge, so the 10 percent contingency was set aside to be responsive to community and program need. He said it was standard protocol and healthy business practice.

Mr. DeCaigny commented that he did not feel he was in the position to address some of the other comments about Bayview Opera House, Inc. He said that the Arts Commission did not expect a lot of applicants for the 3rd on Third grant because of the specific geographic location and requirements. However, the panel did see a strong proposal from Bayview Opera House, Inc.

**Commissioner Melania made the following motion:**

Motion for the Director of Cultural Affairs to enter into a grant agreement with the Bayview Opera House, Inc. for \$45,000 to manage, sustain, promote and grow the 3rd on Third event.

**Moved:** Shiota/Shelby

**Public Comment:** None.

**The motion was unanimously approved.**

**Explanatory Documents:** 3rd on Third applicant ranking; 3rd on Third applicant summary; 3rd on Third grant panelist bios; 3rd on Third guidelines

#### 8. Public Comment

There was no public comment.

#### 9. New Business and Announcements

There was no new business or announcements.

#### 10. Adjournment

There being no further business, the meeting adjourned at 3:53 p.m.

CF 01/30/14 - draft minutes posted

CF 02/03/14 - minutes adopted

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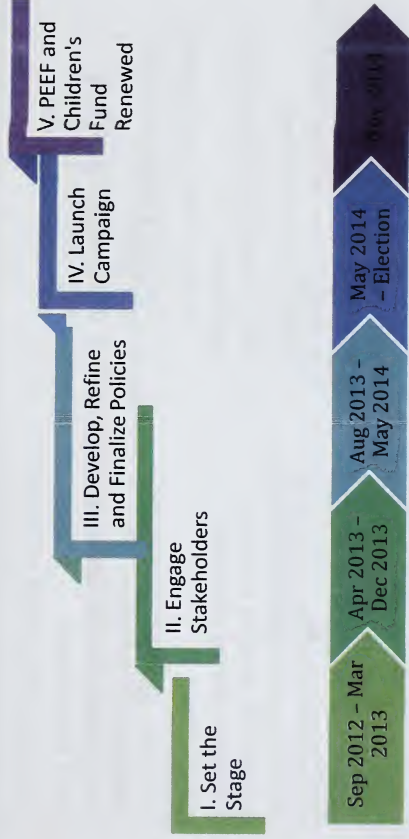
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我們將為閣下提供免費的書面翻譯資料和口譯服務。如需協助 Program Associate Cristal, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).

Materiales traducidos y servicios de interpretación están disponibles para usted de manera gratuita. Para asistencia, notifique a Program Associate Cristal Fiel, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).



# Children's Fund / PEEF Renewal Timeline



# Children's Fund and PEEF Renewal

## Renewal Process Goals:

- Improve the quality and access to programs that prepare students for school and support them inside and outside of school along a common set of outcome measures
- Increase in awareness and satisfaction of their investment in children among San Franciscans
- Successful renewal of both funds that supports the goals and strategies

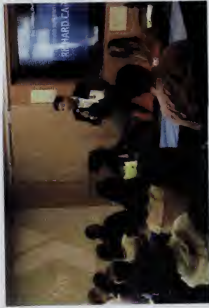
- Working group of appointed SFUSD and City staff established to ensure robust stakeholder engagement and policy improvement
- Why consider these funds together?
  - Support the same children
  - Contain similar programs / grantees
  - Maintain a big picture approach to maximize services to children

# What was the Our Children, Our City stakeholder engagement process?

A **community conversation** to inform the future of our investments in families and young people.



# What were the goals of Our Children, Our City?



# Who was involved in Our Children, Our City?

Over 1,000 diverse members of the community

A 17-member Stakeholder  
Council



ADVOCATES  
COMMUNITY-BASED  
ORGANIZATIONS  
BUSINESS  
SCHOOL  
HIGHER-EDUCATION  
COMMUNITY  
DISTRICT  
COALITIONS  
YOUTH  
PARENTS

Two advisory groups



Working Group

Funders' Coalition:

Walter & Elise Haas Fund, Evelyn and Walter Hass, Jr.  
Fund, Mimi and Peter Haas Fund, Hellman Family  
Fund, The San Francisco Foundation, Charles and  
Helen Schwab Foundation, and Silver Giving  
Foundation

# What did Our Children, Our City look like?

MAY 2013

SUMMER

NOVEMBER

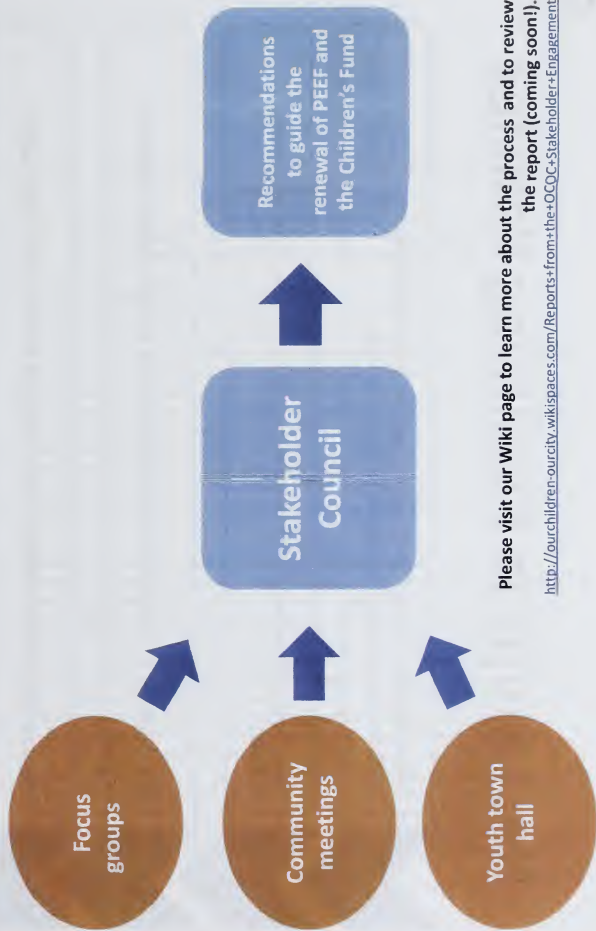
Stakeholder Council  
convened to ensure  
broad community  
input

Focus groups  
to surface key  
issues

Community  
meetings to  
prioritize needs  
and solutions



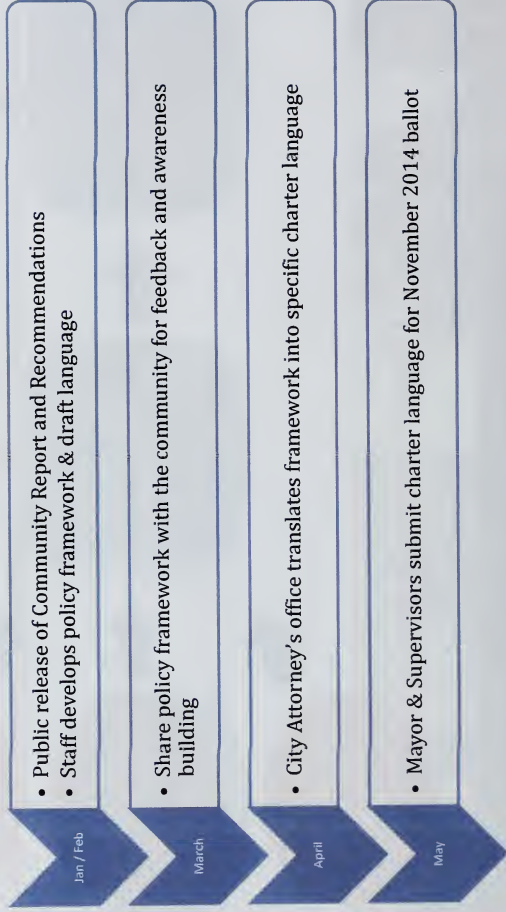
## What were the results?



Please visit our Wiki page to learn more about the process and to review the report (coming soon!).

<http://ourchildren-ourcity.wikispaces.com/Reports+from+the+OCOC+Stakeholder+Engagement>

# Next Steps in Finalizing Policies



**San Francisco  
Arts Commission**

Edwin M. Lee  
Mayor

Tom DeCaligny  
Director of  
Cultural Affairs

Programs:  
Civic Art Collection  
Civic Design Review  
Community Arts & Education  
Cultural Equity Grants  
Public Art  
SFAC Galleries  
Street Artist Licensing

25 Van Ness Avenue, Ste. 345  
San Francisco, CA 94102  
tel 415-252-2590  
fax 415-252-2595  
sfartscommission.org  
facebook.com/sfartscommission  
twitter.com/SFAC



City and County of  
San Francisco

**Community Arts, Education and Grants Committee**

January 14, 2014

**Community Arts and Education and Cultural Equity Grants**

Panelists for Approval through June 30, 2015

**Anietie Ekanem, Founder, Third Thursdays**

Since moving to Bayview a few years ago, Mr. Anietie Ekanem has been busy connecting with the community as the Bayview coordinator for the San Francisco Neighborhood Emergency Response Team (NERT) and as a member of the Resilient Bayview Executive Team. In addition he has organized 3rd Street Neighbors, an expanding group of homeowners, business owners, HOAs, professionals and artists throughout the Bayview Hunters Point. He spearheads the monthly Third Thursdays Happy Hour for professionals throughout District 10, which has brought together several hundred professionals throughout Bayview. In addition to community organizing, Mr. Anietie Ekanem has been involved in social media, marketing, product management, and development for over 18 years. In his current position at SocialNicheGuru.com, he is responsible for implementing social networks and marketing for businesses and foundations.

**Elizabeth Brodersen, Director of Education, American Conservatory Theater**

Elizabeth Brodersen was appointed A.C.T.'s first Director of Education in 2011. She previously led the theater's audience education efforts for 19 years as Publications Editor, overseeing all of A.C.T.'s dramaturgical publications, including Words on Plays, A.C.T.'s celebrated in-depth study guide, of which she is the founding editor. Brodersen co-chaired the Education Committee formed by the A.C.T. Board of Trustees during the theater's strategic planning process and has led the subsequent expansion of A.C.T.'s educational and community outreach efforts. As a member of the senior management team, she works closely with the Education Committee of the A.C.T. Board of Trustees and oversees the programs administered by A.C.T.'s Education Department, which annually serve more than 9,000 students in the Bay Area, including: Student Matinees (SMATs); ACTsmart Partnerships with schools and community-based organizations, including in-depth long-term residencies at San Francisco's continuation schools, Downtown High School and Ida B. Wells High School, and the Tenderloin Boys & Girls Club; the annual Will on Wheels school tour of Shakespeare classics; and Back to the Source, A.C.T.'s acclaimed annual educator institute.

**DJ Brookter**, Deputy Director, Young Community Developers, Inc. (YCD)

Dion-Jay Brookter holds a bachelor degree in speech communication with an emphasis in business from Utah State University and MBA. Before joining Young Community Developers, Inc. (YCD) staff, he worked for World Savings, Icon Health & Fitness, and Fresno Career Development Institute, Inc. In his position as deputy director of YCD he oversees nine programs, a staff of 22, and assists with the management of their 3 million dollar budget. Dion-Jay has been instrumental in developing and cultivating relationships with corporate entities and other southeast community-based organizations.

**Melanie Cervantes, Race and Place (RAP) Fund Program Officer, Akonadi Foundation**

Melanie was promoted to the role of Race and Place (RAP) Fund Program Officer for the Akonadi Foundation in January of 2010. Melanie began as Executive Assistant to President Quinn Delaney in 2004. Her interest in and talent for the foundation's programmatic and grantmaking work quickly led to a promotion to Program Associate in 2005. In her current role she leads the planning, development, implementation and assessment of the RAP and RAP Capacity Building Fund as well as contributing to the long-term foundation wide strategy, Theory of Change and evaluation program. Melanie co-founded the Bay Area Justice Funders Network, a network of funders working to help advance a justice agenda and strengthen grantmaking for social justice movements in the Bay Area. The network seeks to build relationships among foundations and facilitate authentic partnerships with community based justice organizations in order to help advance coordinated transformational strategies, solutions and visions for the region. Melanie is also a dedicated and prolific activist-artist. She is a co-founder of the Dignidad Rebelde, a graphic arts collaborative dedicated to the production of work that translates people's stories into art that can be put back into the hands of the communities of struggle who inspire it. Melanie is also an active member of Visual Revolt-Bay Area Radical Graphics Network, the Taller Tupac Amaru, Justseeds Artists Cooperative and Consejo Grafico. Melanie holds a bachelor's degree from the University of California, Berkeley in Ethnic Studies.

**Ed Donaldson, Certified Economic Development Professional**

Ed Donaldson was born and raised in Bayview Hunters Point. In 2004, he accepted a position with San Francisco Housing Development Corporation, which allowed him to participate in several development projects and economic development activities along the Third Street Corridor. As a certified economic development finance professional, he recognized how art can be a driver in the economic development of Bayview Hunters Point. Currently, he resides in Bayview with his family and is active with several organizations within the community.

**Theo Ellington, Commissioner, Office of Community Investment and Infrastructure; Project Coordinator, Urban Ed Academy**

Theo Ellington was born and raised in the Bayview district of San Francisco, where he graduated from School of the Arts High School. It was there he developed a deeper passion for social justice issues, the Arts, and public service. Today, Theo serves on the Redevelopment Agency Successor Agency Commission and is pursuing a master degree in Urban Affairs at the University of San Francisco.

**Juan Fuentes, Visual Artist**

Cultural activist, artist, and printmaker, Juan Fuentes has dedicated his art to supporting and being part of a global movement for social change. His works have addressed many issues relating to local communities of color, social justice, and international struggles for liberation. He was formerly the director of Mission Grafica at the Mission Cultural Center before he created Pajaro Editions, a printmaking studio. In addition, he was a founding member of Art 94124 Gallery in San Francisco's Bayview District and has taught a relief printmaking class as visiting faculty at the San Francisco Art Institute.

**Janine Greer, Commissioner, Southeast Facility Community Commission**

Ms. Greer is a therapist, a psychology instructor, and a community worker, and has served the Bay Area community for more than two decades. She spent nearly a decade of her young life as a counselor with Nailah House, a girls' group home, where she supported girls from a variety of backgrounds and experiences. She received a master in counseling psychology from the University of San Francisco in 2009, and has been working for the last several years as both a psychology instructor with the College of Alameda, and as a counselor, caseworker, and program director at several family service centers around the Bay Area.

**Lisa Hasenbalg, Director of Arts & Culture Marketing, San Francisco Convention & Visitors Bureau**

Hasenbalg has a solid professional background in both marketing and the arts. Most recently, she was Director of Cultural Tourism Marketing with the Pasadena Convention & Visitors Bureau. Previous positions include Director of Destination Marketing with the Performing Arts Center of Los Angeles County (Music Center) and Manager of Visitor/Convention/Tourism Services with Target Corporation/Marshall Field's in Chicago. In her new position as Director of Arts & Culture Marketing at the San Francisco Convention & Visitors Bureau, Hasenbalg will promote San Francisco as a cultural destination to local, national and international visitors, travel trade professionals and journalists, and serve as a liaison to the city's thriving arts community.

**Neal Hatten, Associate Executive Director, Bayview Hunters Point YMCA**

Neal Hatten was reared in the Bayview Hunters Point community and has over 35 years of experience working in the nonprofit sector with organizations focused in the areas of youth development, workforce development, homelessness, environmental justice and community arts. He has held a variety of direct service and administrative positions and served as an executive director on three different occasions. He has also worked as an independent contractor for government, nonprofit and private sector entities. His interests and avocations include work as a radio producer, poet, amateur musician and published freelance journalist. Neal currently serves as Associate Executive Director of the Bayview Hunters Point YMCA. His duties include fund development, facility management, and program management.

**Rhodessa Jones, Co-Artistic Director, Cultural Odyssey**

Rhodessa Jones is co-artistic director of the San Francisco acclaimed performance company Cultural Odyssey. She is an actress, teacher, singer, and writer. Ms. Jones is also the Founder and Director of the award winning Medea Project: Theater for Incarcerated Women, which is a performance workshop that is designed to achieve personal and social transformation with incarcerated women. Ms. Jones was honored with an honorary from California College of the Arts in 2004. Rhodessa has received many awards for her work including a GOLDIE Lifetime Achievement Award presented by the San Francisco Bay Guardian in 2003, an Otto Rene Castillo Award for Political Theater in 2002, and a San Francisco Foundation Community Leadership Award commending her for developing the Medea Project as "an intersection of art, politics and social rehabilitation."

**Steven Anthony Jones, Artistic Director, Lorraine Hansberry Theatre**

Steven Anthony Jones is the artistic director of the Lorraine Hansberry Theatre, the premiere African American theatre company in the San Francisco Bay Area. Most recently, he directed eight of the ten titles in LHT's 2012-13 Bringing the Art to the Audience staged readings series, as well as the workshop production of Philip Kan Gotanda's Jamaican Wash Project. He has worked professionally on stage, television and in film for 37 years. He is a graduate of Yankton College in South Dakota. Other experience includes the Cleveland Playhouse, Berkeley Rep, San Jose Rep, and San Francisco Shakespeare Festival, among others.

**Alka Joshi, Communications Director, BRITE Group**

Alka Joshi is a communications consultant, illustrator, filmmaker, writer, and graphic novelist who pulls from her creative toolkit to design campaigns, produce collaborative events, and conduct public outreach for both public and private sector clients. After working in the fields of advertising and public relations for 10 years and running a creative marketing consultancy for 17, she obtained her master in fine art at the California College of the Arts. She holds a bachelor in art history from Stanford University. A resident of Bayview since 2005, Alka serves as the Communications Chair of the all-volunteer neighborhood group BRITE, Bayview Residents Improving Their Environment.

**Thor Kaslofsky, Project Manager, Office of Community Investment and Infrastructure**

Thor Kaslofsky is the Hunters Point Shipyard Project Manager with the former San Francisco Redevelopment Agency, now the Office of Community Investment and Infrastructure. Thor oversees the implementation and administration of the project, serving as a liaison between the Bayview Hunters Point community, the Mayor's office, the Navy, and the project's developers and coordinating the real estate, community and economic development, affordable housing, parks, and public art projects. Outside of work, he also contributes to his community by volunteering and mentoring foster children and serving as a board member of the Bayview Opera House. Mr. Kaslofsky received his MBA from Baruch College and his BA in Public Administration from the John Jay College of Criminal Justice.

**LaVaughn Kellum-King, Commissioner, Southeast Community Facility Commission**

Ms. Kellum-King grew up in Bayview Hunters Point, and has been an energetic advocate for and provider of mental health services for the southeast community. As a young woman, she participated in a Family to Family class provided by the National Alliance on Mental Illness (NAMI), and has been a part of the mental health

community ever since. She served for four years on the San Francisco Mental Health Board, then went on to do a four-year peer internship with Community Behavioral Health Services, traveling across the country to learn about best practices in the field of mental health. Since 2009, she has been the Director of Reducing Stigma in the Southeast (RSSE, pronounced 'rise') through the Department of Public Health. RSSE aims to engage the faith-based organizations and families in Bayview Hunters Point and Visitacion Valley/Sunnydale to provide peer-based support for mental health issues, with the ultimate goal of increasing mental health awareness, decreasing stigma, and improving the life opportunities of all residents in the Southeast community.

**Brigitte R. LeBlanc, Commissioner, Southeast Community Facility Commission**

Brigitte LeBlanc is a native of San Francisco Bayview Hunter's Point. She has her bachelor degree in Mass Communications from California State Hayward and a master degree in Tourism Administration with a concentration in Event Planning from George Washington University in Washington, D.C. With over 16 years of experience in the hospitality, entertainment, and political arenas, LeBlanc launched her own event management firm in Washington, D.C. (1998) and in San Francisco (2006). LeBlanc was appointed to the Southeast Community Facility Commission by former Mayor Gavin Newsom in 2010.

**Allan Manalo, Development Manager, Central City Hospitality House**

Allan S. Manalo is a theater artist, writer, community activist and comic who has performed throughout the U.S. and Asia. He was the former Artistic & Managing Director of Bindlestiff Studio, a black box theater venue located in San Francisco's South-of-Market Area where he is also a member of two Community Advisory Committees. He currently works as the Development Manager for the Hospitality House in the Tenderloin.

**Nathan Marken, Performing Artist**

Nathan Marken is an Illinois native and has lived in San Francisco since 2006, having relocated from Los Angeles to complete his masters in voice performance at the San Francisco Conservatory of Music. After graduating in 2008, Mr. Marken divides his time between actively performing music theater and opera, including productions with the New Conservatory Theatre Center, Opera on Tap, and most recently Boxcar Theatre. In his time on the Board of Directors of the Lesbian/Gay Chorus of San Francisco from 2009 to 2013, Nathan has sat on committees for its Artistic Director Search, Strategic Planning, and, as its Treasurer, Chair of the Budget and Finance Committee. Mr. Marken has been an active member of the San Francisco Bicycle Coalition since 2008, and in 2011 participated in the charity bike

ride Climate Ride California, with the SFBC as his beneficiary. As a volunteer for the SFBC, Nathan has been a Bike to Work Day Station captain, served on its the Young Professionals committee, and lend his mechanical know-how to the Bayview Bike Build events. Mr. Marken is a new resident of the Bayview neighborhood and looks forward to the new opportunities for community engagement it offers.

**Kristine Mays, Visual Artist**

Kristine Mays is a native San Franciscan that received her bachelor degree in Arts Administration from DePaul University and has been creating and exhibiting her artwork for since 1993. In 2009, Kristine was a featured artist in San Francisco Arts Commission's Bayview Art in Storefronts pilot program. For two years, she served on the Board of Directors for ArtSpan, and has participated in several of their committees.

**Lena Miller, Founder, Hunters Point Family**

Lena Miller is a life-long resident of the Bayview Hunters Point district of San Francisco and has over fourteen years of experience working with at-risk youth in group homes, schools, and camps. She has worked for Hunters Point Family since its inception in 1997. She is a graduate of the University of California at Berkeley and holds a master in social work from San Francisco State University. Prior to her work at HPF, she was employed in San Francisco Mayor Willie Brown's office, where she helped to resolve discrimination complaints among City employees and minority contracting. Lena is a fellow of the LeaderSpring program, an organization dedicated to promoting high-performing nonprofits by strengthening and connecting their executive and development directors. She was appointed to the Urban Forestry Commission in 2005.

**Marsha Murrington, Senior Program Officer, Local Initiatives Support Corporation**

Marsha Murrington joined Bay Area Local Initiatives Support Corporation (LISC) in April 2010 where she oversees the neighborhood and economic development work for the organization. She is currently spearheading the Social Innovation Fund drawing from her extensive economic development experience that she gained during her 15 years of employment with the Unity Council in the Fruitvale district of Oakland, California. While at the Unity Council, Marsha instituted a comprehensive approach to developing programs and community partnerships that included accomplishments such as: developing a LISC sponsored urban neighborhood Main Street program that transitioned to a business improvement district; establishing

social enterprise businesses to create jobs for low-income residents; developing micro-enterprise opportunities through a public market business incubator; building a workforce development program with a One Stop Career Center and an industry sector partnership with educators and employers; and addressing the social development needs of families through quality programs such as Head Start, Early Head Start, Family Literacy and Senior Services. Marsha has a bachelor degree from the University of California at Berkeley.

**Laura Page, Arts & Educational Initiatives Analyst, San Francisco Public Utilities Commission**

Laura Page has worked in public policy throughout her career, including directing social service programs for the State of Illinois. In her current role as the arts & educational initiatives analyst of the San Francisco Public Utilities Commission (SFPUC), Laura is the agency's liaison with the San Francisco Unified School District and the San Francisco Arts Commission. Laura creates programs and curriculum for environmental education in K-12, helps facilitate the Civic Design Review process for construction of new SFPUC properties, and oversees the agency's 2 percent for Arts program, which funds public art and arts enrichment programs. In her spare time, Laura enjoys yoga, making music, and spending as much time outdoors as possible.

**Kriztina Palone, Director, Mayor's Office of Neighborhood Services**

Kriztina Palone is the Director of Mayor's Office of Neighborhood Services (MONS), a City agency committed to serving as a bridge between City Hall and San Francisco's many diverse neighborhoods and communities. Prior to MONS, she worked for the Office of Economic and Workforce Development.

**Beth Rubenstein, Nonprofit and Arts Consultant**

Beth Rubenstein is passionate about the intersection of the arts, community development and youth. She is the co-founder of the Out of Site Youth Arts Center in San Francisco. Her work there as the long-time executive director was driven by a two-fold aspiration: to put the arts at the forefront of community change and health, where it is both the core and catalyst for the neighborhood, and to empower youth to be articulate, engaged community members. She is also an architect, and has taught at the high school and college level (Yale College and RISD). After 13 years at Out of Site, she is now a nonprofit and arts consultant. She has a Master of Architecture from Yale University, and a B. A. in art history from Barnard College, Columbia University. Her architectural practice has focused on design/build projects, and she has led community development projects in Nicaragua.

**Ted Russell, Senior Program Officer for the Arts, James Irvine Foundation**

Ted Russell was appointed Senior Program Officer for the Arts in December 2005. Previously, Ted was Director of Marketing at Montalvo Arts Center, where he developed and implemented comprehensive marketing strategies that helped generate \$4 million in revenue. He also has served in a variety of marketing and audience development positions at the San Francisco Symphony, La Jolla Playhouse and Malashock Dance & Company in San Diego, and as director of the Jazz at the Wadsworth series at the University of California, Los Angeles. Ted has served as a board member and committee chair for the Yerba Buena Center for the Arts and the Joe Goode Performance Group, and is the former Co-Chair of Northern California Grantmakers' Arts Loan Fund. Ted currently serves as a board for the Independent Television Service (ITVS) and the Children's Arts Guild. He holds a bachelor degree in mechanical engineering from Yale University, and an MBA in arts management from Anderson Graduate School of Management at UCLA.

**Malik Seneferu, Visual Artist**

Malik is a self-taught and extremely prolific African American artist that has created more than 1,000 different pieces of artwork, including paintings, murals, and mixed media projects in the past 25 years. Despite the fact that he has no formal college training, Malik's art has hung in many different professional arenas throughout the world, such as galleries, museums, magazines, and newspapers.

**Allison Sparks, Program Officer, Child Welfare, Stuart Foundation**

Allison Sparks joined the Stuart Foundation in 2011. Previously, Allison served as Program Officer at United Way of the Bay Area, where she focused on poverty prevention, education and positive youth development. Originally from the Northwest, Allison has worked in clinical settings including administering prevention programming to foster care youth in Queens, NY and counseling children of chronic substance abusers in Harlem. Allison earned her Master's of Social Welfare degree from the University of California at Berkeley, a Master's of Fine Arts in Photography from New York University, and a Bachelor of Arts degree in Psychology and Art History from Vassar College.

**Cynthia Taylor, Assistant Director of Public Programs, Oakland Museum of California; Vocalist**

Cynthia Taylor, Assistant Director of Public Programs, in the Audience & Civic Engagement Center of the Oakland Museum of California, oversees the planning,

development, implementation, and evaluation of public programs and community engagement on and offsite, in association with exhibitions, the OMCA collection, and topical California issues. An arts administrator for 20 years, her leadership roles with organizations related to the arts, race, gender and class programs and events include: SFJAZZ, SF League of Women Voters, Oasis For Girls (Executive Director), UNESCO via '06 ZeroOne San Jose Biennial International Art & Technology Festival (Education Director), diRosa Preserve, and Yerba Buena Center for the Arts (Associate Curator of School & Youth Programs), where her Young Artists at Work program was honored with the 2002 Coming Up Taller Award from The President's Committee on the Arts and the Humanities, NEA, NEH & IMLS. Holding a BA in Liberal Arts/Studies (Creative Arts emphasis in Arts Administration & Music/Classical Vocal Performance) from San Francisco State University, she serves on the Artist Advisory Committee for the Yerba Buena Gardens Festival, and the Alumni Committee for LeaderSpring, a competitive two-year executive leadership fellowship for nonprofit executive directors (2007 graduate). She has proudly served on many arts and artist project granting panels for the San Francisco Arts Commission, City of Oakland Arts & Crafts, and Djerassi Artist Residency throughout her career. A California native from the south bay, Taylor has lived in the Mission District of San Francisco for 18 years, and is a professional vocalist who performs and records with Charming Hostess (Tzadik Records), and Lord Loves A Working Man (independent) regularly, in addition to vocal and voice-over studio work (Third Eye Blind & other SF rock bands, etc.).

**Earl Shaddix, Owner, Earl Bread & Brittle**

Earl Shaddix co-founded Bayview Underground Food scene, which is a market place for Bayview food artisans and local craftspeople to sell their goods; Bayview Mercantile at All Good Pizza, a weekend street food fair held throughout the year; and the first Etsy event in partnership with All Good Pizza, which brought over 1000 people to shop locally in Bayview. As the owner of a small business, 'Earl' Bread & Brittle', he has donated proceeds from sales to many local groups doing great work in Bayview. He is also an enthusiastic art collector of Bayview artists.

**Adrian Torres, Assistant Project Manager, Office of Economic and Workforce Development**

Adrian Torres is an Assistant Project Manager at the Office of Economic and Workforce Development (OEWD). Before joining OEWD, he served as a Planning Fellow at Pratt Center for Community Development where he worked on implementing a community plan in the Lower Broadway neighborhood in Newark, New Jersey. Adrian holds a bachelor degree in Urban Studies from San Francisco State University and has taken graduate coursework in City and Regional Planning at Pratt Institute.

**Andre Torrey, Public Service Aide, San Francisco Public Utilities Commission**

Andre Torrey is a Public Service Aide in the External Affairs division of the San Francisco Public Utilities Commission, where he works on special projects of the Community Benefits Program for the Community Benefits team. He graduated with a master in Public Administration from the University of San Francisco. Andre has served as a Youth Development lead at Juma Ventures, where he helped build innovative and award-winning youth development programs that combine employment in social enterprises, college preparation, and financial asset building to help under-resourced youth achieve their dreams of a college education. Prior to his work at Juma Ventures, Andre served as the Director of Health and Physical Education at the Boys & Girls Club and was a former Defensive Linebacker in the National Football League (NFL). Prior to his graduate work, Andre obtained his B.A. in Communications from the University of Arizona.

**Jason Wallach, Program Coordinator, Center for Political Education**

Jason Wallach has worked at the intersection of art and politics for most of his professional life. As National Grassroots Coordinator for the Mexico Solidarity Network, Jason organized a national campaign to build Day of the Dead altars to honor victims of gender-based violence in Juarez, Mexico. He served as Program Director of the Mission Cultural Center for Latino Arts from 2009-2012, where he organized the Performing Arts calendar with local, national, and international

musicians, theater practitioners, dance choreographers, poets and performance artists. Jason currently coordinates the SF-based Center for Political Education, a volunteer collective which produces creative educational events that expand the collective imagination and furtive notions of the possible. He lives in Oakland.

**Shamann Walton, Executive Director, Young Community Developers, Inc. (YCD)**

Shamann Walton graduated from Morris Brown College (Cum Laude) with a bachelor degree in Political Science. He was formerly the Director of the Economic Opportunity Council of San Francisco's Potrero Hill Family Resource Center (PHFRC), where he managed and developed programs for families with children ages 0 to 14. After serving as the director for the PHFRC he became a program officer for the San Francisco Department of Children, Youth and Their Families (DCYF) where he worked with funded agencies to ensure compliance with the usage of San Francisco City and County dollars. While with DCYF Shamann completed his master of Public Administration (with an emphasis in public management) at San Francisco State University. He is now currently the Executive Director of Young Community Developers, Inc. (a workforce development agency located in San Francisco's Bayview Hunters Point Community), where he manages, develops and implements job readiness training, job placement, barrier mitigation and case management services for participants.

**Gwendolyn Westbrook, Chief Executive Officer, United Council of Human Services**

Gwendolyn Westbrook grew up in San Francisco and received her bachelor degree from San Francisco State University in political science and speech communications. In 2004 Westbrook was selected by "Mother Brown" – Barbara Jean Brown – to serve as interim chief executive officer of United Council of Human Services (UCHS) and Mother Brown's Dining Room and was formally appointed a year later. As the CEO of UCHS and Mother Brown's Dining Room, Gwendolyn oversees the organizations \$3.1 million annual budget, whose services include a mobile feeding operation for homeless and impoverished San Franciscans and a drop-in and homeless center.

**Curt Yagi, Executive Director, Real Options for City Kids (ROCK SF); Musician**

Curt Yagi joined the ROCK family as a volunteer in 1998, a Board Member/Chair in 2000 and finally as the Executive Director in 2003. Prior to ROCK, Curt spent several years in the corporate sector where he held a variety of business and technology consulting positions at small and large companies. Prior to ROCK, Curt held the position of Chief Operating Officer at a small San Francisco company, where he gained valuable operational experience which he is able to leverage at ROCK today. Curt was the 2006 YNPN Executive Director of the Year, a 2006 graduate of Leadership San Francisco and a 2007 fellow at LeaderSpring. Curt holds a BS degree in Computer Science from the University of California at Davis. In his spare time, you might find Curt chasing around a soccer ball on the soccer field or performing music throughout the Bay Area.

January 30, 2014

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**Eddy Zheng, Commissioner, Southeast Community Facility Commission; Project Director, Community Youth Center of San Francisco**

Mr. Zheng has been an active advocate for minority communities and multiracial coalition building for the past two decades. Through his work on crime prevention, economic and social empowerment, and neighborhood revitalization, Mr. Zheng's believes in improving the health, safety, welfare, and economic well-being of disenfranchised communities, particularly in the southeast sector of San Francisco. He has served on the San Francisco Reentry Council, the Central Police District Community Police Advisory Board, and the San Francisco Chinese for Affirmative Action Board of Directors, as well as co-chairing the Asian Prisoners Support Committee of Oakland. He has worked for the Community Youth Center of San Francisco for six years, ascending from a Case Manager/Outreach Work to being appointed Program Director of the Bayview branch office in November 2012.

**3RD ON THIRD GRANT RANKING**

Score	Applicant	Requested	Recommended
84.2%	Bayview Opera House, Inc.	\$45,000	\$45,000





## 3RD ON THIRD GRANT RECOMMENDATIONS

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Score:	84.2%
Request Amount:	\$45,000
Recommended Amount:	\$45,000

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### Bayview Opera House, Inc. (BVOH)

#### Grant Description:

VISION: To inspire meaningful engagement by Bayview merchants, artists, and residents in expansion of a compelling monthly 3<sup>rd</sup> on Third community celebration that represents the district's rich history, vibrant resources and promising future.

Anticipated impacts include:

- Increased awareness and customer traffic for Bayview merchants and organizations through diverse marketing and promotional opportunities linked to appealing 3<sup>rd</sup> on Third event programming
- Enhanced appreciation and support of cultural and artistic resources available in Bayview
- Expanded recognition of 3<sup>rd</sup> on Third as a persuasive indicator of community pride and economic growth by local stakeholders, future tenants, and prospective investors and sponsors

#### Panel Comments:

I thought there was very good collaboration between the Bayview merchants and the Bayview Opera House, Inc. There was good community building, especially with bringing in so many stakeholders and creating partnerships. They have good collaboration between existing community and residents. I thought the budget was pretty on point. I was a little concerned with Mardi Gras being so quick, but they have enough community engagement in the planning process that it would be okay.

I like the fact that BVOH is central to the community and that it's already being used by the community. It's right there in a central place at 3<sup>rd</sup> and Palou, with a few new businesses across the street. There's already a variety of ages and people who congregate in the area that it seems like a natural progression for BVOH to take over the project. I like their ideas for expansion and I think as long as they grow to involve other organizations in 3<sup>rd</sup> on Third it could expand.

There's a fine line between gentrification and engaging the community that is there. The idea of inspiring others to come to the Bayview is great, but I think at the same time they should honor the cultural heritage that's there. The impact seems pretty big, with a lot of interactive engagement. If they continue in that vein, there's an opportunity for families and people of all ages to come together.

It seems like everyone on the management team has a personal investment in the area, which seems like they would likely work really hard to continue the program. I think the budget was sound. The only thing I noticed was that the printing costs seemed low, but they have an opportunity to use social media to the fullest extent and garner attention that way.

I liked the idea about doing a survey of the merchants in the area to measure impact and see if the businesses are making profit. I think BVOH has been a leader in transforming the perceptions of the neighborhood. I would like to see them engage with a more diverse community beyond the 3rd Street corridor, including those in the hills (Hunters Point) or Silver Terrace. I would have liked to see more details about what will happen during the proposed events, though I think it's a great idea that they are focusing on different themes at each event. BVOH has a good connection the Bayview. Their youth programs have brought a lot of families and young people back to the Opera House.

**FY2013-2014 3rd on Third Request for Proposals  
Panelist Biographies**

**Ellyn Parker**

Office of Economic and Workforce Development, Senior Community Development Specialist

Ellyn Parker works in the Office of Economic Workforce and Development (OEWD) as part of the Invest in Neighborhood Team with a focus on Divisadero Street, Central Market, and the Tenderloin neighborhoods. She is a longtime advocate for the arts and music communities as a former gallery owner, art teacher, musician and artist herself.

**Lyslynn Lacoste**

B\*Magic, Program Director

Lyslynn Lacoste is a New York Bar licensed attorney from Boston, Massachusetts and the Program Director of BMAGIC. Lyslynn's work includes hosting three annual community events: BVHP Youth Summit, Literacy is Freedom Book Fair, and Back to School Celebration, Backpack Giveaway serving over 4,000 children, youth and families.

**Kristine Mays**

Bayview Hunters Point Shipyard, Artist-in-Residence

Kristine Mays is a native San Franciscan that received her bachelor degree in Arts Administration from DePaul University and has been creating and exhibiting her artwork for since 1993. In 2009, Kristine was a featured artist in San Francisco Arts Commission's Bayview Art in Storefronts pilot program. For two years, she served on the Board of Directors for ArtSpan, and has participated in several of their committees.



***3rd on Third***  
**Request for Proposals**  
**Guidelines and Application**

**Application Deadline: November 25, 2013**



**sfac**  
san francisco  
arts commission

## IMPORTANT DATES

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Application Deadline .....	November 25, 2013 by 5:00 p.m.
Community Arts, Education and Grants Committee Review .....	December 10, 2013
Full Commission Review and Approval .....	January 6, 2014
Grant Agreement Issued .....	January 2014
Grant Period .....	January – June 2014

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## DEADLINE: Must be in office by November 25, 2013 at 5 p.m.

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### Deliver proposals to:

Community Arts and Education  
25 Van Ness Avenue (at Market Street)  
Suite 345 – Third Level

### Mail proposals to:

San Francisco Arts Commission  
Community Arts and Education  
25 Van Ness Avenue, Suite 345  
San Francisco, California 94102

For questions about this grant application, please contact Program Manager Tyra Fennell at [tyra.fennell@sfgov.org](mailto:tyra.fennell@sfgov.org) or 415-252-2597.

## ABOUT THE SAN FRANCISCO ARTS COMMISSION

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The San Francisco Arts Commission (SFAC) is the City agency that champions the arts in San Francisco. We believe that a creative cultural environment is essential to the City's well-being. Established by charter in 1932, the SFAC integrates the arts into all aspects of City life. Programs include: Civic Art Collection, Civic Design Review, Community Arts & Education, Cultural Equity Grants, Public Art, SFAC Gallery, Street Artists Licensing, and the San Francisco Symphony Youth and Community Concert Series. The agency's core values are committed to the principle that all residents have equal access to arts experiences in all disciplines, that programs are provided comprehensively and evenly throughout the City, and that they are innovative and of the highest quality.

## INVESTMENT ON THE 3RD STREET CORRIDOR

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With funding secured from Supervisor Malia Cohen's office, this grant application continues SFAC's Community Arts and Education Program investment in the Bayview Hunters Point neighborhood with innovative arts programs that build community partnerships and engagement, and enhance economic vitality through the arts. The intent of the *3rd on Third* grant is to continue to build on the *3rd on Third* event (originally funded by the San Francisco Public Utilities Commission) by transitioning the management, execution, and vision of the program to a community-based organization that has direct links to the merchants, artists, and residents of the neighborhood.

## CALL FOR PROPOSALS

The San Francisco Arts Commission seeks a nonprofit organization to manage *3rd on Third*; engage local merchants and artists; and sustain, promote, and grow the event into an ongoing community celebration.

### Goals

- Retain, support, and expand merchant participation in *3rd on Third* activities and create increased opportunities for merchant engagement
- Provide high quality performances and art exhibitions along the 3rd Street corridor
- Provide leadership to secure additional and long-range funding
- Represent the depth and breadth of the Bayview community through programmatic activity that both acknowledges the Bayview's rich history and current demographics
- Support artists who live or work in the Bayview as a priority, in addition to supporting artists from throughout the City and beyond

### Grant Award

Grant requests may be up to \$45,000.

## ELIGIBILITY AND QUALIFICATIONS

### Eligibility

Entries not meeting eligibility guidelines will be withdrawn from consideration.

- Eligibility is open to any Bayview-based nonprofit that meets the qualifications.
- Applicant must be a nonprofit 501c3 status or provide proof of fiscal sponsorship.
- Organization must be able to meet the requirements to enter into a grant agreement with the City and County of San Francisco, which includes registering as a business, meeting vendor compliance, and following all insurance requirements as outlined in the City grant agreement.
- Organizations may partner, but one organization must serve as the lead applicant and have a Bayview mailing address that is not a post office box.
- The proposed events must take place between January and June 30, 2014.
- Applicant must be in good standing with any other grants from the City and County of San Francisco, including other SFAC grants or commissions.

### Qualifications

- Ability to provide accurate bookkeeping, record keeping, and reporting as required by a grant agreement.
- Ability to make timely payments (within three weeks) to vendors and artists.
- Demonstrated history of work with the Bayview community of no less than three years, including: partnering with merchants along the 3rd Street corridor, direct experience working with the local arts community with an understanding of presenting and/or producing both visual and performing arts.
- Proven track record of raising funds through private or philanthropic sources.
- Organizational capacity to dedicate existing staff and financial resources to support and grow the *3rd on Third* program.
- Ability to partner with the SFAC on all marketing and outreach efforts.
- Ability to meet regularly with Bayview stakeholders, City partners, and others as required.

## SELECTION PROCESS AND EVALUATION

### Selection Process

Grantee will be selected through an online review process. A panel comprised of representatives from the Bayview community and City departments will review the proposals based on the criteria listed below.

### **Criteria for Evaluation**

- Ability to provide consistent management and leadership for the *3rd on Third* event and carry out project goals.
- Ability to meet project deadlines and perform work in a timely and professional manner.
- Capacity to implement project, including organization's financial health.
- Rapport with Bayview community to provide leadership and build consensus.
- Ability to program artistic work of the highest quality and community relevance.

## **APPLICATION PROCEDURE**

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### **Project Budget**

The total grant award will be up to \$45,000. This includes all event fees and expenses for visual and performing artists; technical setup, including any proposed stages or sound systems; installation costs; security and staffing costs; marketing; and merchant-based activation expenses to produce the *3rd on Third* project. Applicants may allocate an administrative fee based of up to 15 percent of the project budget; but a full time staff position will not be funded.

You are required to submit a proposed project budget, as it provides further detail to supplement the project narrative and should represent your financial plan for *3rd on Third*.

### **Budget Notes**

Budget Notes are required because they provide a level of detail that helps the panelists understand how you arrived at your projected expenses. These notes can also explain external or unusual factors, and demonstrate your decision-making process. Panelists carefully review budgets and budget notes.

These points will assist you in providing the panel with the necessary information to evaluate your proposal:

- Project budgets should not project a deficit. If you are projecting a surplus, provide an explanation of how the surplus will be used.
- Be as detailed as you can in your budget notes and explain how the numbers are derived. Discuss any significant in-kind support in your budget notes.
- Indicate your plans for obtaining additional support (indicate: secured, pending, to apply) and if you have had previous success with each support sources.

### **Letters of Support**

Please provide three letters of support, one of which must be from a merchant along the Third Street corridor. If this is a partnership with another organization, please have the executive director write a letter of support (of no more than two pages) that provides the following:

- Provide your official mission and vision. Describe your history, programming, services; experience and/or interest in working in art and culture and how it relates to *3rd on Third*.
- Why did you choose to become a partner on this project? What resources and knowledge do you bring to the project? How does this project fit with or further your mission, purpose, programming and/or services?

**SAN FRANCISCO ARTS COMMISSION  
COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE**

Tuesday, February 11, 2014  
2:00 p.m.  
25 Van Ness Avenue, Suite 70

**AGENDA**

**1. Roll Call**

**2. Cultural Equity Grants Program Report**

*Lucy Seena K. Lin*

**Discussion**

Current developments and announcements

**Item time:** Approximately 10 minutes

**3. Grants Review Panelists**

*Lucy Seena K. Lin*

**Action**

Discussion and possible motion to approve the following individuals as a part of a pool of potential SFAC grant application review panelists through June 30, 2015:

Kawika Keikiali'ihiwahiwa Alfiche, Kumu Hula (teacher), Halau o Keikiali'i  
Director, Kaululehua Hawaiian Cultural Center  
T. Lulani Arquette, President/CEO, Native Arts and Cultures Foundation (NACF)  
Charles "Chuck" Collins, President and Executive Officer, YMCA, Commissioner,  
San Francisco Arts Commission  
Theresa Harlan, Curator and Writer  
Celia Herrera Rodríguez, Visual Artist and Educator  
Malcolm Margolin, Founder/Executive Director, Heyday

**Explanatory Document:** CAEG February 2014—Panelists for Approval

**Item time:** Approximately 5 minutes

**4. Arts for Neighborhood Vitality Grants**

*Lucy Seena K. Lin*

**Action**

Discussion and possible motion to approve recommendations to award ten grants totaling \$30,000 in the 2013-2014 cycle of Arts for Neighborhood Vitality ("ANV") grants to the following organizations, and to authorize the Director of Cultural Affairs to enter into grant agreements with each organization for the amounts listed:

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Bernal Heights Outdoor Cinema, \$3,000  
Brava Theater Center/Brava! For Women in the Arts, \$3,000  
Chinese Culture Foundation of San Francisco, \$3,000  
CounterPULSE, \$3,000  
Excelsior Action Group, \$3,000  
Genryu Arts, \$3,000  
Marigold Project, \$3,000  
Out of Site: Center for Arts Education, \$3,000  
Precita Eyes Muralists Association, Inc., \$3,000  
The Bay Bridged, \$3,000

**Explanatory Documents:** ANV guidelines; ANV panel rankings, project summaries, and panel bios

**Item time:** Approximately 20 minutes

**5. Community Arts and Education Program Report**

*Judy Nemzoff*

**Discussion**

Update and presentation on the renovation of the Bayview Opera House and plaza, and announcements and updates on program activities

**Item Time:** Approximately 30 minutes

**6. Grantmaking Strategy**

*Tom DeCaigny*

Discussion of grantmaking strategy, including depth vs. breadth and multi-year funding

**Item Time:** Approximately 40 minutes

**7. Public Comment**

**Discussion**

*(This item is to allow members of the public to comment generally on matters within the Committee's purview as well as to suggest new agenda items for the Committee's consideration.)*

**8. New Business and Announcements**

**Discussion**

*(This item is to allow Commissioners to introduce new agenda items for consideration.)*

**9. Adjournment**

*Action*

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Notices

Explanatory documents listed above, as well as documents created or distributed after the posting of this agenda to the Arts Commission will be available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 345, San Francisco, CA 94102, during regular business hours. Info: Tyese Wortham, 415-252-2558. PLEASE NOTE: The Arts Commission often receives documents created or submitted by other City officials, agencies or departments after the posting of the Arts Commission agenda. For such documents or presentations, members of the public may wish to contact the originating agency if they seek documents not yet provided to the Arts Commission.

Public comment in regard to specific items will be taken before or during consideration of the item. The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

In order to assist the City's efforts to accommodate persons with severe allergies, environmental illnesses, multiple chemical sensitivity, or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical-based products. Please help the City accommodate these individuals.

To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Tyese Wortham, 415-252-2558, at least 48 hours before the meeting, except for Monday meetings, for which the deadline is 4:00 p.m. the previous Friday. Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100-2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness Avenue, Suite 220, San Francisco, CA 94102, telephone 415/252-3100, fax 415/252-3112 and website.

#### KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby by mail to Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415-554 7724; by fax at 415-554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Mr. Darby or by printing Chapter 67 of the San Francisco Administrative Code on the Internet, <http://www.sfgov.org/sunshine/>

#### ACCESSIBLE MEETING POLICY

Per the American Disabilities Act and the Language Access Ordinance, Chinese, Spanish, and/or American Sign Language interpreters will be available upon request. Additionally, every effort will be made to provide a sound enhancement system, meeting materials in alternative formats, and/or a reader. Minutes may be translated after they have been adopted by the Commission. For all these

requests, please contact Tyese Wortham, program associate, at least 48 hours before the meeting at 415-252-2558. Late requests will be honored if possible. The hearing room is wheelchair accessible.

#### 利便參與會議的相關規定

根據美國殘疾人士法案和語言服務條例，中文、西班牙語、和/或美國手語翻譯人員在收到要求後將會提供翻譯服務。另外，我們將盡力提供擴音設備。同時也將會提供不同格式的會議資料，和/或者提供口讀器。此外，翻譯版本的會議記錄可在委員會通過後提供。上述的要求，請於會議前最少 48 小時致電 415-252-2558 向 Tyese Wortham, program associate 提出。逾期提出的請求，若可能的話，亦會被考慮接納。聽證室設有輪椅通道。

#### POLITICA DE ACCESO A LA REUNIÓN

De acuerdo con la Ley sobre Estadounidenses con Discapacidades (American Disabilities Act) y la Ordenanza de Acceso a Idiomas (Language Access Ordinance) intérpretes de chino, español, y lenguaje de señas estarán disponibles de ser requeridos. En adición, se hará todo el esfuerzo posible para proveer un sistema mejoramiento de sonido, materiales de la reunión en formatos alternativos, y/o proveer un leedor. Las minutas podrán ser traducidas luego de ser aprobadas por la Comisión. Para solicitar estos servicios, favor contactar a Tyese Wortham, program associate, por lo menos 48 horas antes de la reunión al 415-252-2558. Las solicitudes tardías serán consideradas de ser posible. La sala de audiencia es accesible a silla de ruedas.

February 11, 2014

Community Arts, Education and Grants Committee - February 11, 2014

**SAN FRANCISCO ARTS COMMISSION**  
**COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE**

Tuesday, February 11, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

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**MINUTES**

**1. Roll Call**

**Commissioners Present:**

Charles Collins

Sherene Melania, Chair

Abby Sadin Schnair (ad hoc)

Marcus Shelby

Janine Shiota

**Commissioners Absent:**

Kimberlee Stryker

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**Staff Present:** Tom DeCaigny, Judy Nemzoff, Lucy Lin, Beatrice Thomas, Tyese Wortham, Cristal Fiel

**2. Cultural Equity Grants Program Report**

Interim Cultural Equity Grants Program ("CEG") Director, Lucy Lin began her report with a reminder to Commissioners, that next month, they would be reviewing grantee recommendations for the Organization Project Grant ("OPG") and Arts in Communities Innovative Partnerships ("ACIP") grant categories. She also invited Commissioners to attend the one-day Native American Arts and Cultural Traditions ("NAACT") grant review panel in the first week of March. Commissioner Collins will be one of the review panelists.

When asked if Commissioner Collins would need to recuse himself from the motion to approve the NAACT grant recommendations, Ms. Lin explained that he would not. Like staff reviewers, Commissioners engaged as reviewers are listed for the sake of transparency.

**Public Comment:** None.

**3. Grants Review Panelists**

Commissioner Melania gave the following motion:

Motion to approve the following individuals as a part of a pool of potential SFAC grant application review panelists through June 30, 2015:

Kawika Keikiali'ihiwahiwa Alfiche, Kumu Hula (teacher), Halau o Keikiali'i

Director, Kaululehua Hawaiian Cultural Center

T. Lulani Arquette, President/CEO, Native Arts and Cultures Foundation (NACF)

Charles "Chuck" Collins, President and Executive Officer, YMCA, Commissioner, San Francisco Arts Commission

Theresa Harlan, Curator and Writer

Celia Herrera Rodríguez, Visual Artist and Educator

Malcolm Margolin, Founder/Executive Director, Heyday

**Moved:** Shiota/Shelby

**Public Comment:** None.

**The motion was unanimously approved.**

#### 4. Arts for Neighborhood Vitality Grants

Cultural Equity Grants Program Manager, Beatrice Thomas gave a brief presentation on the Arts for Neighborhood Vitality ("ANV") grant recommendations. She explained that the ANV grant is unique to CEG's portfolio. Though it is the smallest grant category with a budget of \$30K, it impacts neighborhoods and communities across multiple districts. It encourages partnerships with non-arts entities and focuses on small neighborhood centered arts activities. Grant awards are capped at \$3K. This year, fourteen applicants, spanning seven districts, applied. Activities, primarily served family audiences. Of the ten recommended applicants, there were seven festivals and three art walks/tours.

This grant supports a host of diverse activities including a Bernal Heights community curated film crawl, which screens films by local filmmakers and engages many local merchants, venues and neighborhood groups in partnership. Brava Theater's partnership with Epiphany Dance will bring "Baile en el Calle" to the Mission District's- 24th Street corridor. This project is an interdisciplinary walking tour of the area's rich mural history, punctuated by site-specific dance from local adult and youth groups. There is an emphasis on educating new residents and alleviating the negative impacts of gentrification. The Marigold Project demonstrates strong community partnerships with the local police department and school district. It invites residents and visitors to participate in a public procession and creative altar making activities. Other ANV funded activities include a youth mural maze for emerging graffiti artists, musical performances and best restaurant food competitions. This pool of recommended applicants demonstrates how organizations are galvanizing volunteers and leveraging partnerships for cost and resource-sharing.

Commissioner Melania asked for an explanation of the grants demographic information. Ms. Thomas explained that in terms of impact, it is important to look at the reported ethnic demographics as well as the event geography in order to develop a full picture of the breadth of diversity and communities served within San Francisco's neighborhoods.

Director of Cultural Affairs, Tom DeCaigny pointed out that the ethnic demographics are based on the organization's self-reported identity but the organizations make a much greater impact in terms of the populations they serve.

Commissioner Shelby asked what the basic requirements were for the grant.

Ms. Thomas explained that ANV was the smallest and most accessible grant because groups did not need to

have 501c3 or fiscally sponsored status. The grant's primary objective is to fund a singular neighborhood event centered on the arts.

Director of Community Arts and Education ("CAE"), Judy Nemzoff stated that these funds come to CEG through an annual work order from Grants for the Arts ("GFTA"). They are intended to support annual or one-time community events and have a more accessible grant application process.

Commissioner Melania gave the following motion:

Motion to approve recommendations to award ten grants totaling \$30,000 in the 2013-2014 cycle of Arts for Neighborhood Vitality ("ANV") grants to the following organizations, and to authorize the Director of Cultural Affairs to enter into grant agreements with each organization for the amounts listed:

Bernal Heights Outdoor Cinema, \$3,000  
Brava Theater Center/Brava! For Women in the Arts, \$3,000  
Chinese Culture Foundation of San Francisco, \$3,000  
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Excelsior Action Group, \$3,000  
Genryu Arts, \$3,000  
Marigold Project, \$3,000  
Out of Site: Center for Arts Education, \$3,000  
Precita Eyes Muralists Association, Inc., \$3,000  
The Bay Bridged, \$3,000

**Moved:** Collins / Shiotu

**Public Comment:** None.

**The motion was unanimously approved.**

## 5. Community Arts and Education Program Report

Ms. Nemzoff updated the committee with CAE program news. WritersCorps would be kicking off a Kickstarter campaign to raise \$5,000 to support printing 3,000 copies of the Words Within the Walls for free distribution to various writing programs nationally. The Words Within Walls journal was created last year by WritersCorps students at the Juvenile Justice Center and edited by former WritersCorps teaching artist Anhvu Buchannan. Ms. Nemzoff said that there would be posters going up along the Market Street bus kiosks in April with photographs of the Tenderloin, Central Market, and SOMA by youth in the First Exposures program. The posters were going to Visual Arts Committee ("VAC") for approval and the final design would be presented to the CAEG committee in March.

Ms. Nemzoff said that the Sights and Sounds of Bayview radio stories have all aired on KALW 91.7FM, but a few would re-air on KPFA 94.1FM in the coming months. She said this was a project that the staff hoped to continue with a new round of stories.

She then updated the committee on the Community Arts in Bayview grant. Thus far, the cohort of ten grantees has come together for two professional development workshops. The first was around Bayview asset mapping; the second was centered on measuring meaningful impact and criteria for evaluation with grant projects and programs. The last will be a workshop about individual donor giving. A consultant from Klein &

Roth Consulting would be brought in to facilitate a workshop, as well as provide three hours of one-on-one consulting to each of the ten grantees. The cohort workshops have been a very positive experience thus far. She said that staff would keep the committee informed about public events and performances happening in conjunction with the Community Arts in Bayview grant program.

Ms. Nemzoff said she was thrilled to announce that the job opportunity for the arts education program manager had finally been posted. She said that staff hoped to start looking through candidates' applications as early as the beginning of March. She said the position would support policy planning and advocacy in arts education.

On that note, she added that there had not been a decision made whether the renewal of the Public Enrichment Fund ("PEEF") and the Children's Fund would be one ballot measure or two separate measures. Mr. DeCaigny said that the San Francisco Arts Education Alliance put forward a white paper recommendation related to PEEF. There was also a white paper recommendation for early childhood education and learning. Both policy papers were posted online and the Arts Commission received executive summaries of each policy paper. Ms. Nemzoff added that there were no radical changes to the structure of the funds, but they were advocating for additional funds.

Ms. Nemzoff moved on to say that she was pleased to announce CAE Program Manager Tyra Fennell's work with 3rd on Third has been recognized with an award from the Bayview YMCA. LaShon Walker from the Bayview Merchants Association was also recognized by the San Francisco Council of District Merchants for her work in the creation of 3rd on Third. She added that Wells Fargo had recently become a funder of 3rd on Third. She said that there would be posters designed by Bayview Hunters Point Shipyard artist Rhonel Roberts. The poster design would celebrate Bayview and tie into the renovation of Bayview Opera House Ruth Williams Memorial Theatre.

Mr. DeCaigny said there was a new policy for StreetSmARTS murals: they now had to go through VAC for approval to be in alignment with the City charter public art policy. StreetSmARTS would still live in the CAE program, but go through VAC. Ms. Nemzoff said that CAE staff would work on presentations of murals and posters that have gone through VAC. She added that there was a great turnout of artists interested in participating in the StreetSmARTS program at the info session at SOMArts Cultural Center.

Ms. Nemzoff then went on to give a brief update of the Bayview Opera House renovation (see explanatory document). Phase I of construction would be the demolition of the surrounding plaza, which was set to begin next month. Funding included federal funds that the San Francisco Municipal Transportation Agency ("SFMTA") received a decade ago to do plaza work. In the chart of funders, she clarified that OCII stood for the Mayor's Office of Community Investment and Infrastructure, which was the successor of the former San Francisco Redevelopment Agency. Phase II included design of the plaza by Walter Hood and Tom Elliot Fisch Architecture firm, as well as three fully accessible ADA bathrooms, an extension of the lobby, and repair of the sagging balconies.

She said it was the effort of multiple City agencies to make this renovation project happen, including the Mayor's Office on Disability; the San Francisco Public Utilities Commission, who was helping to pay for the outdoor stage; the Mayor's Office of Housing and Community Development; and others.

Ms. Nemzoff said that all permitting for Phase I and II were complete and that the contract for Phase I had been awarded. The groundbreaking ceremony was tentatively scheduled for March 12 from 9:30 to 10:30

a.m. The commissioners would receive a formal invitation from Communications Director Kate Patterson. Ms. Nemzoff said that the project team anticipated that the building would be closed for construction for one year. She has met with the board twice to discuss how they could successfully maintain programming while the building was closed down. She said that the oversight of this project has been managed by Deborah Frieden, who was the throughway between the two phases. Phase I was being managed by SFMTA, while Phase II was being managed by the San Francisco Department of Public Works ("SFPDWP"). The anticipated reopening would be in March 2015.

Ms. Nemzoff moved on to present renderings of the redesign. She said the program area would increase by dividing up the parking. There would be a sliding fence along Oakdale Ave. so that programming could happen between the theater and Mendell Plaza. She said that the "commemorative" plaza would be vacant and that they hoped to have more funding in the future for a public art piece to go into the plaza. Renovation would bring the main entrance to the building back to the historic front. The entire exterior of the building would be ADA accessible. She said the intent of the renovation project was to create a significant performance venue of high caliber.

Commissioner Shiota asked what the tenant organization would do programmatically during the year the building was closed. Ms. Nemzoff said they would move their programming into other venues. She added that this was not unprecedented, as the African American Art and Culture Complex was closed for renovation work a few years ago. Bayview Opera House, Inc. ("BVOH, Inc.") Executive Director Barbara Ockel was looking to develop enhanced relationships and cross programming in the community. BVOH, Inc. received the 3rd on Third grant, so they would continue to program that event in addition to seeking new locations.

Ms. Nemzoff said that during community meetings with designer Walter Hood, people expressed their desire for an enhanced outdoor stage. The new outdoor stage would have a strong emphasis of community. There would be a glass walkway that would start at the main entrance on Newcomb Ave. and work its way to the back of the building. The green space and program area would be expanded, so afterschool programming would not feel so crowded.

Commissioner Melania commented that it was exciting to see the renovation finally beginning.

**Public Comment:** None.

**Explanatory Document:** Bayview Opera House Ruth Williams Memorial Theatre Renovation (pdf)

## 6. Grantmaking Strategy

Mr. DeCaigny started this discussion by sharing the strategic plan and introducing topics for grantmaking policy discussions and cultural center meetings. He shared that as a result of the strategic planning process, the Arts Commission is implementing a vertical meeting structure to focus its efforts and look at outcomes, grantee perspectives and user-experience. He continued, that in terms of grantmaking and user-experience, it is important to look at the Arts Commission's current position, and then assess how to improve, and be more responsive to community need.

In early conversations with staff, grantmaking strategy, breadth vs. depth and capacity building were identified as key issues. Breadth reaches across the City, but requires the most staff time, due to more applications.

This takes more review time, panel time, processing, contracting and oversight. The Arts Commission has

had success in balancing these issues in different ways. Grants and their impact on multiple districts is an example of breadth, while the cultural centers to which the Arts Commission leases facilities to for \$1, represents deep investments. In terms of capacity building, CEG offers the Cultural Equity Initiatives Level One and Level Two ("CEI-L1" and CEI-L2") grants, which specifically funds capacity-building initiatives of organizations rooted in historically underserved communities.

Mr. DeCaigny explained the complexities and nuances of a multi-year funding strategy, listing the 3-year funding cycles of the Haas Foundation and the Department of Children Youth and Families as examples. Noting, that, while it could increase the capacity of organizations and decrease the workload for staff, multi-year grant amounts could be subject to the City's mid-year budget cuts. Based on the strategic plan, the agency is too examine the pros, cons and changes required to implement a multi-year funding strategy and look to the Commission for help in assessing whether or not the endeavor is worth taking staff time. Mr. DeCaigny suggested that time in the vertical meetings be dedicated to this discussion and a recommendation be brought back to the Commission. He added that the upcoming position for a research fellow would be ideal for reviewing the past ten years of grantmaking data, cleaning up the database and compiling information before taking staff time and energy.

Commissioner Shiota added that three-year grants could fund bigger organizations with stable boards and single year grants, using the same benchmarks but scaled down, could fund smaller organizations. She added that they could also be a form of technical assistance to prepare smaller organizations for multi-year funding.

Mr. DeCaigny and Ms. Lin agreed that funding should not all be multi-year and that the appropriate scaling of indicators is important.

Staff and Commissioners discussed how to insert artistic quality controls into the grantmaking strategy, agreeing on the importance of having a standard of artistic excellence. Mr. DeCaigny highlighted that artistic excellence has best been determined when reviewed by a jury of peers but the challenge lies in how that can be benchmarked. He suggested that these benchmarks might be more driven by outputs.

Commissioner Melania suggested that there might be something in the final reporting process that is measurable.

Mr. DeCaigny responded by calling in to question the intent and use of the final reports.

Director of CAE, Judy Nemzoff added that the use of reports with the cultural centers has allowed her program to successfully track transitional changes and push the organizations toward a certain trajectory over time.

Mr. DeCaigny further stated that, while the cultural centers are healthy, there should be a conversation examining appropriate mechanisms for accountability.

Ms. Lin pointed to a larger issue of defining appropriate accountability measures for individual artists, and large and small organizations. She stated that the objectives for these constituents vary and that understanding what sustainability means for each of these groups is key.

Commissioner Collins loved the use of evidenced based analysis to gather outcomes, advocated for a move to multi-year funding and inquired about feedback received from the survey and during strategic planning on other topics

Mr. DeCaigny responded that affordability and support for individual artists through re-granting programs were recurring topics and that the Arts Commission is one of the few remaining funders supporting these areas.

Mr. DeCaigny explained that next steps included drafting a survey for past applicants, getting input from constituents regarding difficult decisions and potential changes and exploring multi-year funding with Commissioners. Additionally, re-granting for individual artists and the potential of outsourcing technical assistance to establish artist support networks needs to be discussed. He closed by stating that all of the potential strategies and changes must be in alignment with the CEG endowment legislation. All commissioners agreed.

**Public Comment:** None

**7. Public Comment**

There was no public comment.

**8. New Business and Announcements**

There was no new business.

**9. Adjournment**

There being no further business, the meeting adjourned at 4:08 p.m.

CF 02/27/14 - draft minutes posted

CF 03/03/14 - minutes adopted

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我們將為閣下提供免費的書面翻譯資料和口譯服務。如需協助 Program Associate Cristal, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).

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Last updated: 2/27/2014 2:59:05 PM



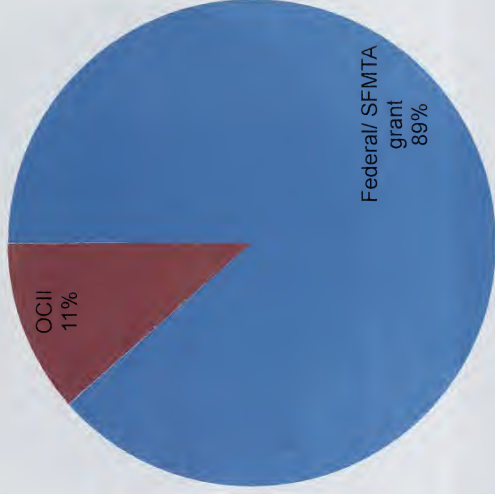
# Bayview Opera House and Plaza Construction Update

# Project Costs

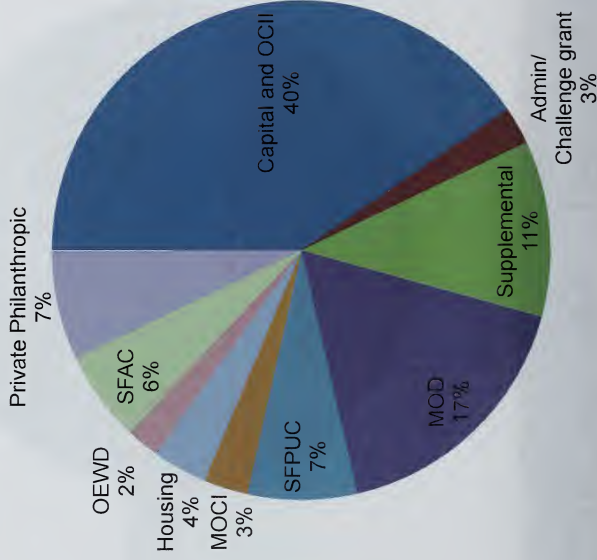
sfac

Phase 1	\$1,832,354
Phase 2	\$3,509,897
Total	\$5,342,251

# Funding Sources: Phase I



# Funding Sources: Phase II



# Construction Timeline

Construction Documents	Commence	Duration	Complete
<b>Locally Funded Project</b>			
100% Construction Documents			20-Dec-13
Contract Document Preparation	23-Dec-13	60	21-Feb-14
Permitting	23-Dec-13	120	22-Apr-14
<b>Contract Bidding &amp; Construction</b>	Commence	Duration	Complete
<b>Federal Funded Project (SFMTA)</b>			
Contract Bidding incl. Award	7-Jan-14		7-Jan-14
Contractor Bonds/Insurance & Certification	8-Jan-14	33	10-Feb-14
Mobilization	11-Feb-14	17	28-Feb-14
Close the BVOH Building	1-Mar-14	1	2-Mar-14
Groundbreaking Ceremony			8-Mar-14
Construction Civil Plaza Construction	3-Mar-14	105	16-Jun-14
Project Close Out	17-Jun-14	45	1-Aug-14
<b>Locally Funded Project</b>			
Contract Bidding DPW	22-Feb-14	90	23-May-14
Contract award & Mobilization	24-May-14	30	23-Jun-14
Construction Building & Site	1-Jul-14	240	26-Feb-15
Project Close Out	27-Feb-15	90	28-May-15
<b>Building Re-Opens with Programs &amp; Community Event</b>			<b>5-Mar-15</b>



Site Plan



## 2. MAIN ENTRANCE AND COMMEMORATIVE PLAZA



**View 1**

The corner of 3rd St.  
Newcomer with the New  
Commemorative Plaza



View 1

View 2



**View 2**

Electricity/Walkway  
Embracing the Opera  
House

### Key Features

- Main Entry is more visible from 3rd Street
- New steps, lighting and entry porch makes arrival more welcoming and safer
- New elevated walkway to the west of the porch, makes the balcony and outdoor stage accessible, allowing for consecutive programming
- New Commemorative Plaza on 3rd Street will include a site installation recognizing the history of Bay View

### 3. OUTDOOR THEATER AND PROGRAM AREAS



#### Section

#### Key Features

- New Outdoor Theater provides more seating, both fixed seats and benches
- New Stage is larger and will support more diverse programs, with its curved shape, wood flooring and footlights
- New lighting will add drama to programs
- Overflow seating can occur along the paths and in the garden areas
- New second stage provides event set-up space, opportunities for multiple programs, and connects parking with the new gardens

## 4 BAYVIEW GARDENS



### Key Areas

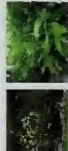
- 1 Tall Columnar Trees
- 2 Flowering Plants
- 3 Boulder Field Planting
- 4 Planting For Rain Garden
- 5 Shrubs and Hedges



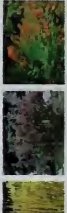
Columnar Tree



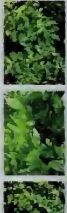
Flowering Plant



Boulder Field Planting



Rain Garden Planting



Shrubs and Hedges

Ruth Williams Memorial Theatre

## BAYVIEW OPERA HOUSE

TOM ELIOT FISH - Knapptonhouse

HOOD





SAN FRANCISCO ARTS COMMISSION  
COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE

Tuesday, March 11, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

AGENDA

1. Roll Call

2. Community Arts, Education, and Grants Committee Chair Report

*Sherene Melania*

*Discussion*

Current committee developments and announcements

**Item time:** Approximately 5 minutes

3. Organization Project Grants

*Lucy Seena K. Lin*

*Action*

Discussion and possible motion to approve recommendations to award 48 grants totaling \$650,000 in the 2013-2014 cycle of Organization Project Grants ("OPG") to the following organizations, and to authorize the Director of Cultural Affairs to enter into grant agreements with each organization for the amounts listed:

3rd i South Asian Independent Film Festival, \$15,000  
Adobe Books Backroom Gallery, \$5,000  
African & African American Performing Arts Coalition, \$10,500  
AfroSolo Theatre Company, \$15,000  
Bindlestiff Studio, \$15,000  
Capacitor Performance, \$15,000  
Chinese Historical Society of America, \$15,000  
Chrysalis Studio, \$13,000  
Circuit Network, \$15,000  
Clerestory, \$11,130  
CounterPULSE, \$15,000  
Crowded Fire Theatre Company, \$6,000  
CubaCaribe, \$15,000  
Cultural Odyssey, \$15,000  
Cutting Ball Theatre Company, \$15,000  
Dandelion Dance, \$15,000  
Epiphany Productions, \$15,000  
EXIT Theater, \$15,000  
Fresh Meat Productions, \$15,000  
Girl Talk, \$12,250

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Jess Curtis/Gravity, \$15,000  
Kulintang Arts Inc., \$15,000  
Left Coast Chamber Ensemble/Chamber Music Partnership Inc., \$15,000  
Melody of China, Inc., \$15,000  
Mugwumpin, \$15,000  
Mural Music & Arts Project, \$15,000  
Na Lei Hulu I Ka Wekiu, \$15,000  
Playwrights Foundation, \$15,000  
Queer Rebel Productions, \$15,000  
Queer Women of Color Media Arts Project, \$15,000  
Radar Productions, \$15,000  
RAWdance, \$12,000  
Root Division, \$15,000  
SAFEhouse for the Performing Arts, \$12,480  
San Francisco Camerawork, \$15,000  
San Francisco Cinematheque, \$8,000  
San Francisco Friends of Chamber Music, \$15,000  
San Francisco Hip Hop DanceFest, \$15,000  
San Francisco Independent Film Festival, \$14,000  
San Francisco Mime Troupe, \$15,000  
San Francisco Shakespeare Festival, \$15,000  
San Francisco Silent Film Festival, \$15,000  
Scott Wells and Dancers, \$15,000  
Shadowlight Productions, \$15,000  
Southern Exposure, \$15,000  
Still Here, \$1,865  
Theater Flamenco, \$15,000  
Writers Among Artists, \$3,775

**Explanatory Documents:** 14OPG Guidelines; 14OPG Rankings Packet

**Item time:** Approximately 10 minutes

#### **4. Arts & Communities: Innovative Partnerships Grants**

*Lucy Seena K. Lin*

##### **Action**

Discussion and possible motion to approve recommendations to award 16 grants totaling \$250,000 in the 2013-2014 cycle of Arts & Communities: Innovative Partnerships ("ACIP") grants to the following individuals and organizations, and to authorize the Director of Cultural Affairs to enter into grant agreements with each individual and organization for the amounts listed:

ABD Productions, \$15,000  
Asian American Women Artists Assoc., \$25,000  
Au Co Vietnamese Cultural Center, \$10,000  
Chinese Culture Foundation, \$10,000

Chinese Progressive Association, \$10,000  
CounterPULSE, \$10,000  
Elizabeth Gjeltén, \$10,000  
Emelle Sonh, \$10,000  
Hospitality House, \$25,000  
Jerome Reyes, \$10,000  
Kulintang Arts, \$25,000  
Navarette x Kajiyama, \$10,000  
Out of Site: Center for Arts Education, \$25,000  
Queer Cultural Center, \$25,000  
Root Division, \$20,000  
Small Press Traffic Literary Arts Center, \$10,000

**Explanatory Documents:** 14ACIP Guidelines; 14ACIP Rankings Packet

**Item time:** Approximately 15 minutes

**5. Grants Appeals Process**

*Lucy Seena K. Lin and Judy Nemzoff*

**Action**

Discussion and possible motion to approve the grants appeals process for Cultural Equity and Community Arts and Education grants

**Explanatory Document:** Grants Appeals Form

**Item time:** Approximately 10 minutes

**6. Community Arts and Education Program Report**

*Judy Nemzoff*

**Discussion**

Current developments and announcements

**Item Time:** Approximately 10 minutes

**7. Update on Nonprofit Displacement Working Group**

*Tom DeCaigny*

**Discussion**

Discussion of the Nonprofit Displacement Working Group

**Item Time:** Approximately 20 minutes

**8. Public Comment**

**Discussion**

*(This item is to allow members of the public to comment generally on matters within the Committee's purview as well as to suggest new agenda items for the Committee's consideration.)*

## **9. New Business and Announcements**

### ***Discussion***

*(This item is to allow Commissioners to introduce new agenda items for consideration.)*

## **10. Adjournment**

### ***Action***

TMW 3/6/14

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### Notices

Explanatory documents listed above, as well as documents created or distributed after the posting of this agenda to the Arts Commission will be available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 345, San Francisco, CA 94102, during regular business hours. Info: Tyese Wortham, 415-252-2558. PLEASE NOTE: The Arts Commission often receives documents created or submitted by other City officials, agencies or departments after the posting of the Arts Commission agenda. For such documents or presentations, members of the public may wish to contact the originating agency if they seek documents not yet provided to the Arts Commission.

Public comment in regard to specific items will be taken before or during consideration of the item. The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

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To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Tyese Wortham, 415-252-2558, at least 48 hours before the meeting, except for Monday meetings, for which the deadline is 4:00 p.m. the previous Friday. Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100-2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness Avenue, Suite 220, San Francisco, CA 94102, telephone 415/252-3100, fax 415/252-3112 and website.

### KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby by mail to Administrator, Sunshine

Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415-554 7724; by fax at 415-554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Mr. Darby or by printing Chapter 67 of the San Francisco Administrative Code on the Internet, <http://www.sfgov.org/sunshine/>

#### ACCESSIBLE MEETING POLICY

Per the American Disabilities Act and the Language Access Ordinance, Chinese, Spanish, and/or American Sign Language interpreters will be available upon request. Additionally, every effort will be made to provide a sound enhancement system, meeting materials in alternative formats, and/or a reader. Minutes may be translated after they have been adopted by the Commission. For all these requests, please contact Tyese Wortham, program associate, at least 48 hours before the meeting at 415-252-2558. Late requests will be honored if possible. The hearing room is wheelchair accessible.

#### 利便參與會議的相關規定

根據美國殘疾人士法案和語言服務條例，中文、西班牙語、和/或美國手語翻譯人員在收到要求後將會提供翻譯服務。另外，我們將盡力提供擴音設備。同時也會提供不同格式的會議資料，和/或者提供口讀器。此外，翻譯版本的會議記錄可在委員會通過後提供。上述的要求，請於會議前最少 48 小時致電 415-252-2558 向 Tyese Wortham, program associate 提出。逾期提出的請求，若可能的話，亦會被考慮接納。聽證室設有輪椅通道。

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De acuerdo con la Ley sobre Estadounidenses con Discapacidades (American Disabilities Act) y la Ordenanza de Acceso a Idiomas (Language Access Ordinance) intérpretes de chino, español, y lenguaje de señas estarán disponibles de ser requeridos. En adición, se hará todo el esfuerzo posible para proveer un sistema mejoramiento de sonido, materiales de la reunión en formatos alternativos, y/o proveer un leedor. Las minutas podrán ser traducidas luego de ser aprobadas por la Comisión. Para solicitar estos servicios, favor contactar a Tyese Wortham, program associate, por lo menos 48 horas antes de la reunión al 415-252-2558. Las solicitudes tardías serán consideradas de ser posible. La sala de audiencia es accesible a silla de ruedas.



# Community Arts, Education and Grants Committee - March 11, 2014 - Meeting Minutes

Community Arts, Education and Grants Committee - March 11, 2014

## SAN FRANCISCO ARTS COMMISSION

### COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE

Tuesday, March 11, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

## MINUTES

The meeting was called to order at 2:08 p.m.

### 1. Roll Call

#### Commissioners Present:

Sherene Melania, Chair

Abby Sadin Schnair

Janine Shiota

#### Commissioners Absent:

Charles Collins

Marcus Shelby

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**Staff Present:** Tom DeCaigny, Judy Nemzoff, Lucy Lin, Weston Teruya, Tyese Wortham, Cristal Fiel

### 2. Community Arts, Education, and Grants Committee Chair Report

It was reported that the San Francisco Unified School District's youth arts festival would be held March 20, 6 p.m. at the Asian Arts Museum on the same date as the Third on 3rd Mardi Gras event. Director of Cultural Affairs Tom DeCaigny will receive an award and speak at the event. Mr. DeCaigny, the mayor and the superintendent will announce the festival on Monday, March 17 at City Hall. Youth performers will participate.

### 3. Organization Project Grants

Interim Cultural Equity Grants Program Director ("CEG") Lucy Lin reported that the review panel process for Organization Project Grants ("OPG") had concluded. Ms. Lin presented an overview of the OPG applicant pool, criteria and award amount of \$15,000.

She noted that four applications were ineligible due to either application incompleteness or the receipt of a fiscal year ("FY") 2014 Cultural Equity Initiatives ("CEI") award. This year over fifty percent of the total applicant pool was recommended for funding. The applications were reviewed in three different categories by unique panels.

Ms. Lin presented the project locations of the recommended applicants and explained that a majority of this funding must go towards organizations that represent historically underserved communities. She noted that the Native American Arts and Cultural Traditions ("NAACT") grant program, which directly funds Native American projects, will be coming to the committee for review next month.

Commissioners and staff discussed panelist policy concerns, including the value of artistic excellence in determining overall scores, the eligibility of arts education programming and the use of the term "professional" in determining eligibility.

Mr. DeCaigny stated that, currently, artistic excellence is less than fifty percent of all scoring criteria and must be looked at in concert with other criteria in order to strike the appropriate balance.

Mr. DeCaigny next addressed policy that directs funding towards "professional" work. The use of the term "professional" in grant guidelines to define non-student work made it challenging for panelists to evaluate the eligibility between professional arts organizations wishing to fund arts education programs and professional arts education organizations that produce high quality programming.

**Commissioner Melania gave the following motion:**

Motion to approve recommendations to award 48 grants totaling \$650,000 in the 2013-2014 cycle of Organization Project Grants ("OPG") to the following organizations, and to authorize the Director of Cultural Affairs to enter into grant agreements with each organization for the amounts listed:

3rd i South Asian Independent Film Festival, \$15,000  
Adobe Books Backroom Gallery, \$5,000  
African & African American Performing Arts Coalition, \$10,500  
AfroSolo Theatre Company, \$15,000  
Bindlestiff Studio, \$15,000  
Capacitor Performance, \$15,000  
Chinese Historical Society of America, \$15,000  
Chrysalis Studio, \$13,000  
Circuit Network, \$15,000  
Clerestory, \$11,130  
CounterPULSE, \$15,000  
Crowded Fire Theatre Company, \$6,000  
CubaCaribe, \$15,000  
Cultural Oddyssey, \$15,000  
Cutting Ball Theatre Company, \$15,000  
Dandelion Dance, \$15,000  
Epiphany Productions, \$15,000  
EXIT Theater, \$15,000  
Fresh Meat Productions, \$15,000  
Girl Talk, \$12,250  
Jess Curtis/Gravity, \$15,000  
Kulintang Arts Inc., \$15,000

Left Coast Chamber Ensemble/Chamber Music Partnership Inc., \$15,000  
Melody of China, Inc., \$15,000  
Mugwumpin, \$15,000  
Mural Music & Arts Project, \$15,000  
Na Lei Hulu I Ka Wekiu, \$15,000  
Playwrights Foundation, \$15,000  
Queer Rebel Productions, \$15,000  
Queer Women of Color Media Arts Project, \$15,000  
Radar Productions, \$15,000  
RAWdance, \$12,000  
Root Division, \$15,000  
SAFEhouse for the Performing Arts, \$12,480  
San Francisco Camerawork, \$15,000  
San Francisco Cinematheque, \$8,000  
San Francisco Friends of Chamber Music, \$15,000  
San Francisco Hip Hop DanceFest, \$15,000  
San Francisco Independent Film Festival, \$14,000  
San Francisco Mime Troupe, \$15,000  
San Francisco Shakespeare Festival, \$15,000  
San Francisco Silent Film Festival, \$15,000  
Scott Wells and Dancers, \$15,000  
Shadowlight Productions, \$15,000  
Southern Exposure, \$15,000  
Still Here, \$1,865  
Theater Flamenco, \$15,000  
Writers Among Artists, \$3,775

**Moved:** Schnair/Shiota

**Public Comment:** None.

**The motion was unanimously approved.**

Mr. DeCaigny stated that the Commission is being asked by the Sunshine Task Force to announce the motions in the verbal record now. He explained that it was a new emerging practice and committees are required to say verbally if a motion has passed unanimously for the record. If a motion did not pass unanimously, committees are required to state verbally who voted "yay" or "nay". Mr. DeCaigny requested that all Commissioners remember to use this new practice.

#### **4. Arts & Communities: Innovative Partnerships Grants**

Program Associates Tyese Wortham and Weston Teruya reported on the Arts & Communities: Innovative Partnerships ("ACIP") application review and the recommended applicants. The ACIP grant supports partnerships between arts and non-arts sectors to engage communities in art-driven social change projects. Projects may be awarded up to \$10,000 as Exploration Grants and up to \$25,000 as Realization Grants.

This grant asks applicants to combine multiple components. Its specificity, eligibility requirements and complex scoring criteria make it challenging to compare to other CEG grants, and are only appropriate for a limited number of

CEG applicants.

Mr. Teruya presented a map illustrating the locations of the recommended projects. He stated that the natural clusters of activities demonstrate the benefit of an ACIP convening that could connect grantees working in close proximity in order to leverage resources and discuss best practices.

Staff reported that the ACIP grant was unique, because it is centered on arts, neighborhoods and social justice. It is not bound by the Cultural Equity Endowment Fund legislation; therefore, organizations may receive this grant in addition to other CEG grants. Staff concluded that ACIP would benefit from a thorough assessment of its benefits and the resulting organizational outcomes.

Commissioner Melania expressed concern around the equity of organizations being able to receive multiple grants.

Mr. DeCaigny responded that the current funding strategy, which is on a per project basis, has resulted in decentralized, piece-meal funding that lacks depth. He explained that shifting to a multi-year funding strategy would allow for deeper investments in core constituents and more accountability.

**Commissioner Melania gave the following motion:**

Motion to approve recommendations to award sixteen grants totaling \$250,000 in the 2013-2014 cycle of Arts & Communities: Innovative Partnerships ("ACIP") grants to the following individuals and organizations, and to authorize the Director of Cultural Affairs to enter into grant agreements with each individual and organization for the amounts listed:

ABD Productions, \$15,000  
Asian American Women Artists Assoc., \$25,000  
Au Co Vietnamese Cultural Center, \$10,000  
Chinese Culture Foundation, \$10,000  
Chinese Progressive Association, \$10,000  
CounterPULSE, \$10,000  
Elizabeth Gjellen, \$10,000  
Emelle Sonh, \$10,000  
Hospitality House, \$25,000  
Jerome Reyes, \$10,000  
Kulintang Arts, \$25,000  
Navarette x Kajiyama, \$10,000  
Out of Site: Center for Arts Education, \$25,000  
Queer Cultural Center, \$25,000  
Root Division, \$20,000  
Small Press Traffic Literary Arts Center, \$10,000

**Moved:** Schnair/Shiota

**Public Comment:** None.

**The motion was unanimously approved.**

## 5. Grants Appeals Process

Community Arts and Education ("CAE") Program Director Judy Nemzoff and Ms. Lin explained the current grant appeals process to commissioners and shared its recent update. The process now covers CAE grants and includes a new grant appeals form.

Ms. Nemzoff added that this was the first step towards CEG and CAE aligning common practices between similar programmatic activities.

Director DeCaigny noted a typo at the end of the document.

Commissioner Schnair asked when notifications went out to panelists.

Ms. Lin explained that CEG displayed initial rankings at the panel with a disclaimer that official notification would be announced pending approvals. Applicants may submit an appeal up to 30 days after an official Full Commission approval. CAE and CEG are working to align their notification procedures.

### Commissioner Melania gave the following motion:

Motion to approve the grants appeals process for Cultural Equity and Community Arts and Education Grants.

**Moved:** Schnair/Shiota

**Public Comment:** None.

The motion was unanimously approved.

## 6. Community Arts and Education Program Report

Ms. Nemzoff said there was a Citywide Nonprofit Fiscal and Compliance Monitoring program that comes out of the Controller's Office in their Department of Performance Measures. The program focused on monitoring compliance of nonprofit organizations that receive funding from more than two City agencies at a time and that play a key role in their communities. The African American Art & Culture Complex ("AAACC") and the Bayview Opera House, Inc. ("BVOH, Inc.") were in the program and in the future all the Centers will participate. There is a steering committee comprised of City departments that award grants and contracts; they are responsible for doing site visits to the nonprofit organizations to review their fiscal, compliance, and governance procedures. Ms. Nemzoff said that the intent of the program was not punitive. Rather, it was meant to strengthen the organizations being awarded to do important community work. The program has partnered with CompassPoint to offer free technical assistance to nonprofits a part of the program.

Ms. Nemzoff said that she and CAE Program Manager Robynn Takayama have been participating in trainings to conduct site visits, and Ms. Takayama led the team when it reviewed AAACC. Ms. Nemzoff said the program presented a new set of criteria for the Cultural Centers, separate from the Management and Programing Plan, based on the monitoring form developed by the Fiscal and Compliance Monitoring steering committee. Ms. Nemzoff expressed her excitement for using a tool to assess the Cultural Centers that has been developed by the Controller's office based on best practices in the nonprofit field. Participation in the program will include discussions about how the Cultural Centers' participation in the program would shift reporting at the Arts Commission. Historically, the Cultural Centers were audited every four years by the Controller's Office. The Compliance Monitoring program is an opportunity for the Cultural Centers to be reviewed annually by multiple City departments. With Ms. Nemzoff and

Ms. Takayama in the steering committee, they would be able to provide more context to the other City departments in reviewing the Cultural Centers.

Commissioner Melania commented that the Cultural Centers' participation in the program would help them move toward a model of excellence and capacity building.

Mr. DeCaigny said that this shift into the program came from a place of wanting to elevate the Arts Commission's investments. He said that the Cultural Centers were a critical investment to communities and he believed accountability measured value. He hoped that participation in the compliance monitoring program with other City departments will raise the value from the City perspective. Mr. DeCaigny said that the Fiscal and Compliance Monitoring checklist was introduced to the Cultural Center directors to take back to their boards and staff. He said that participation in the program would also make the Cultural Centers more competitive in receiving other City funding.

Commissioner Melania said that the Commission had seen a lot of development with the Cultural Centers in terms of board development and fund development. She asked whether participation in the compliance monitoring program was building a new community around the Cultural Centers. Ms. Nemzoff said that they were exposing other City departments to the Cultural Centers.

Commissioner Shiota agreed that this compliance monitoring program would help get the story of the Cultural Centers out to a broader audience. She asked whether the virtual centers were impacted by this as well. Ms. Nemzoff said the intent was to involve the virtual centers as well.

Commissioner Melania asked whether this would impact granting for current and future applicants. Ms. Nemzoff said that what they were learning through the compliance monitoring program would influence the reporting of the Cultural Centers. Commissioner Melania said there was a huge shift toward accountability and she was wondering if some of the criteria the compliance monitoring team was assessing should be included in the Arts Commission's granting guidelines, to make sure that the Commission was funding best practices.

Ms. Nemzoff said that for fiscal year 2013-2014 the Cultural Centers reports already included monitoring from the compliance check list, such as an annual review of the executive director. The current reporting requirements may lighten because of their participation in the compliance monitoring program. She said that in the current fiscal year they had already cut out the midyear report.

Mr. DeCaigny added that the goal was to streamline and build efficiency and to make sure that there was a focus on benchmarks that mattered. He said that the reports might lighten up on the program narrative, but that might also mean that they would formalize site visits.

Commissioner Shiota asked where the accountability lied if the Cultural Center grants were noncompetitive and the compliance monitoring was not punitive.

Mr. DeCaigny said that they were still in discussion about the corrective action and what role the Arts Commission plays if the Cultural Centers did not meet its benchmarks. He commented that the Arts Commission had to make the case every year to the mayor's budget director that Cultural Center funding was the right investment, which required that they show impact and accountability. In the past when there was failure of governance of the Cultural

Center, the process of the City getting involved has been messy. Mr. DeCaigny reiterated that they would have to discuss what would happen.

Commissioner Melania said that there were a couple of extreme incidences in the past where the Arts Commission had to withhold funding from a Cultural Center.

Ms. Nemzoff said that she discussed this at great length with the steering committee of the compliance monitoring team. She said the Department of Public Health ("DPH") struggled with the same issues. Ms. Nemzoff stated that one of the discussions was around whether participation in the compliance monitoring program would give the Arts Commission more leverage to change should there be an underperforming Center. In the end, the steering committee felt that each City department should determine for itself whether to continue to fund or defund a nonprofit that continued to have findings or did not respond to the recommendations established by the compliance team. She said that there was a new director of the compliance monitoring program that came from the nonprofit world whose goal is to make sure that City dollars were being invested properly and that the organizations receiving them were strong.

Ms. Nemzoff moved on to other updates from Community Arts and Education ("CAE"). She said that the arts education program manager position had been posted and that they received 298 applicants. She and other staff were in the process of reviewing applications and setting up interviews with candidates. The call for WritersCorps teaching artists would be released soon, with applications due in May. Where Art Lives had started and the teaching artists were working in twelve sites around the city, serving over 150 youth. Where Art Lives was going through a restructuring and the lead teacher, Todd Berman, was rewriting the curriculum so that it met Common Core standards. They have increased the art-making component of the program and the youth will have more opportunity to create public art. Lastly, the Arts Commission would break ground at the Bayview Opera House on Wednesday, March 12 at 9:30 a.m. with the Mayor, Supervisor Malia Cohen, and other dignitaries to begin renovation construction.

**Public Comment:** None.

## 7. Update on Nonprofit Displacement Working Group

Mr. DeCaigny gave a brief update on the Nonprofit Displacement Working Group. He reported that both he and Supervisor Jane Kim had been appointed to the Nonprofit Displacement Working Group along with other local leaders, which addresses displacement of nonprofit and arts and culture organizations as a result of increasing prices citywide. He stated that the group was drafting a document with recommendations, and it would be sent out to the Full Commission and nonprofits for comment. Supervisor John Avalos would provide \$2 million as a supplemental for the arts and the working group would propose \$2.515 million for a total of \$4.515 million. Mr. DeCaigny reported that \$2.515 million would go to the Mayor's Office of Community Housing and Development and \$2 million to the Arts Commission. Director DeCaigny commented that they were examining the Community Arts Stabilization Trust ("CAST") model to determine if they would be interested in expanding their programming and services citywide. He added that the goal was to have the final recommendations to the Board of Supervisors by the first week of April.

Commissioner Schnair asked if the working group was part of 950 Market. Mr. DeCaigny responded that 950 Market is legislation that is working in tandem.

Mr. DeCaigny stated that the Board of Supervisors would like to see the funds distributed in the fastest, most

effective way possible. He continued to state that Director of Communications Kate Patterson was tracking any displacement notices, concerns, articles, etc. the Arts Commission receives to account for impact. He instructed Commissioners to direct any organizations threatened by displacement to contact Ms. Patterson at [kate.patterson@sfgov.org](mailto:kate.patterson@sfgov.org).

Commissioner Melania asked if the \$2 million allocation to the Arts Commission is earmarked for a specific district or is it citywide.

Mr. DeCaigny reported that the Arts Commission \$2 million funds would be distributed citywide for nonprofit arts and culture organizations. The working group was still flushing out the criteria, which could include a suite of technical assistant services, such as pro bono legal or real estate services; a space-sharing, master lease model that CAST was using with the KUNST-OFF space; or acquisitions for long-term use.

**Public Comment:** None

#### **8. Public Comment**

There was no public comment.

#### **9. New Business and Announcements**

There was no new business.

#### **10. Adjournment**

There being no further business, the meeting adjourned at 4:19 p.m.

CF 3/31/14 draft minutes posted

CF 4/7/14 minutes adopted

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**SAN FRANCISCO ARTS COMMISSION  
COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE**

Tuesday, April 8, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

04-04-14A03:19 RCVD

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APR - 4 2014

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**AGENDA**

**1. Roll Call**

**2. Community Arts, Education, and Grants Committee Chair Report**

*Sherene Melania*

**Discussion**

Current committee developments and announcements

Item time: Approximately 5 minutes

**3. Native American Arts & Cultural Traditions Grants**

*Lucy Seena K. Lin*

**Action**

Discussion and possible motion to approve recommendations to award 9 grants totaling \$83,500 in the 2013-2014 cycle of Native American Arts & Cultural Traditions ("NAACT") to the following organizations and individuals, and to authorize the Director of Cultural Affairs to enter into grant agreements with each organization and individual for the amounts listed:

Brava Theater Center/Brava! For Women in the Arts, \$7,500

Cultural Conservancy, \$15,000

Galeria de la Raza, \$15,000

Instituto Familiar de la Raza, \$1,000

Katie Dorame, \$7,500

Nā Lei Hulu I Ka Wēkiu, \$7,500

Seventh Native American Generation, \$15,000

Wicahpiluta Candelaria, \$7,500

Yerba Buena Gardens Festival, \$7,500

**Explanatory Documents:** 14NAACT Guidelines; 14NAACT Rankings Packet

Item time: Approximately 10 minutes

**4. Community Arts and Education Program Director's Report**

*Judy Nemzoff*

**Action**

Discussion and possible motion to increase the 2013-2014 grant agreement to the Bayview Opera House, Inc. for 3rd on Third by \$12,000 for a total grant not to exceed \$57,000

Item Time: Approximately 10 minutes

**5. Public Comment**

**Discussion**

(This item is to allow members of the public to comment generally on matters within the Committee's purview as well as to suggest new agenda items for the Committee's consideration.)

**6. New Business and Announcements**

**Discussion**

(This item is to allow Commissioners to introduce new agenda items for consideration.)

**7. Adjournment**

**Action**

TMW 4/3/14

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#### 利便參與會議的相關規定

根據美國殘疾人士法案和語言服務條例，中文、西班牙語、和/或美國手語翻譯人員在收到要求後將會提供翻譯服務。

另外，我們將盡力提供擴音設備。同時也將會提供不同格式的會議資料。

和/或者提供閱讀器。此外，翻譯版本的會議記錄可在委員會通過後提供。上述的要求，請於會議前最少48小時致電415-252-2558向Tyese Wortham, program associate

提出。逾期提出的請求，若可能的話，亦會被考慮接納。聽證室設有輪椅通道。

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# Community Arts, Education and Grants Committee - April 8, 2014 - Meeting Minutes

Community Arts, Education and Grants Committee - April 8, 2014

SAN FRANCISCO ARTS COMMISSION

COMMUNITY ARTS, EDUCATION AND GRANTS COMMITTEE

Tuesday, April 8, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

## MINUTES

The meeting was called to order at 2:12 p.m.

### 1. Roll Call

#### Commissioners Present:

Charles Collins,

Sherene Melania, Chair

Abby Sadin Schnair

Marcus Shelby

Janine Shiota

#### Commissioners Absent:

None

**Staff Present:** Rebekah Krell, Judy Nemzoff, Lucy Lin, Beatrice Thomas, Tyra Fennell, Cristal Fiel

### 2. Community Arts, Education and Grants Committee Chair Report

Commissioner Melania said that if the commissioners had specific topics they would like to have policy discussions around or follow up with, please let her know so she could plan accordingly.

Commissioner Shelby said he wanted to follow up with the discussion around the anti-graffiti legislation that was presented at the April Full Commission meeting by District 5 Supervisor London Breed's legislative aide Conor Johnston. Community Arts and Education ("CAE") Program Director Judy Nemzoff said that staff would include it in next month's committee agenda and do a presentation on the Arts Commission's anti-graffiti efforts Where Art Lives and StreetSmARTS. Commissioner Schnair clarified that the legislation was presented at the Executive Committee before it was presented at Full Commission.

Commissioner Melania called for public comment. There was none.

### 3. Native American Arts & Cultural Traditions Grants

Interim Director of Cultural Equity Grants ("CEG") Lucy Seena K. Lin reported on and presented data from the Native American Arts and Cultural Traditions Grant ("NAACT") applicant pool and review process. She reminded Commissioners that CEG had supported this grant for the past six years. Applicants could apply to four grant categories: Building Sustainable Arts; Mini-grants; Individual Artists; and Presenting the Art. The review process was comprised of six panel members and two facilitators.

Ms. Lin gave a brief overview of this year's applicant pool. There were thirteen total applicants of which nine (60 percent) were funded and two were first-time applicants. The most funded projects were categorized as multidisciplinary. She reported that review panelists decided to recommend \$83,500 in funding based on the quality of the proposals in meeting the criteria. This was less than the \$96,000 available for fiscal year ("FY") 2013-2014 funding. Panelists felt strongly about observing a standard of quality indicated in the final ranking but agreed that they would like to see increased efforts in outreach and a deepening of technical assistance for new applicants prioritized in this grant.

Commissioner Collins explained that serving on the panel gave him a visceral understanding of the tremendous amount of work that is involved in presenting and completing these applications, for staff and applicants. He said that he was overwhelmed by the amount of work panelists had to put in and spoke highly of the panelists and their deep insight into native communities, locally and nationally. In regards to the work being supported, Commissioner Collins realized that the need was much greater than the funding available. He highly recommended that all Commissioners participate in a panel.

Ms. Nemzoff stated that this would be the first year that the panel chose not to allocate all of the available funding.

Commissioner Collins explained that there was too wide a gap between the high and low scoring applications. The panel did not feel it would be fair to award the low scoring applications.

Ms. Lin added that in the ranking there was a gap of twenty points between applications that indicated a sharp drop in quality, which determined the funding cut-off. The remaining funds would roll over into next year's funding pool.

Commissioner Melania noted the Committee tries to have one Commissioner on each panel.

Ms. Nemzoff emphasized the importance of having the appropriate representation and diversity on a panel. She explained the complexity of panel composition and the time investment needed to create balanced and fairly represented panels. She also mentioned that to get proper representation, a panelist might need to be brought in from out of state.

Ms. Lin pointed out a trend of decreasing applicants to this grant category, which led to the panelists' desire to prioritize outreach and technical assistance.

Commissioner Shiota asked why there were fewer applicants.

Program Associate Beatrice Thomas noted that in previous years the NAACT program had a staff position dedicated to establishing and nurturing relationships with the Native community. When the program was streamlined, that position was lost. She said that this was an area where creative problem solving was needed to make up for that absence.

Commissioner Melania suggested working with programs like Galleria de la Raza that have existing Native programs.

Commissioner Shelby suggested asking past grantees of the program to spread the word about the grant.

Ms. Melania agreed that there needed to be more technical assistance.

Ms. Shiota brought up the potential of creating a technical assistance grant that would help artists hone their grant skills or would support artist outreach.

**Commissioner Melania gave the following motion:**

Motion to approve recommendations to award nine grants totaling \$83,500 in the 2013-2014 cycle of Native American Arts & Cultural Traditions ("NAACT") grants to the following organizations and individuals, and to authorize the Director of Cultural Affairs to enter into grant agreements with each organization and individual for the amounts listed:

Brava Theater Center/Brava! For Women in the Arts, \$7,500

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Seventh Native American Generation, \$15,000

Wicahpiluta Candelaria, \$7,500

Yerba Buena Gardens Festival, \$7,500

**Moved:** Schnair/Shelby

**Public Comment:** None.

**The motion was unanimously passed.**

**Explanatory Documents:** 14NAACT Guidelines; 14NAACT Rankings Packet

**4. Community Arts and Education Program Director's Report**

Ms. Nemzoff said that the Arts Commission received funding from District 10 Supervisor Malia Cohen to support 3rd on Third growing as a community project. The Arts Commission issued a request for proposals in the fall and awarded funding to the Bayview Opera House, Inc. ("BVOH, Inc.") through a competitive process. Ms. Nemzoff said that since 3rd on Third is a pilot project, the Arts Commission had held a contingency fund to make sure the project was achieving what the Arts Commission hoped it would achieve. The motion before the committee was to release the funds in contingency in a timely way. She then turned it over to Barbara Ockel, executive director of BVOH, Inc.

Ms. Ockel said that they have added a youth attraction to each event and invited schools nearby to participate in the afternoon, extending the hours of 3rd on Third. She said by 5 p.m. there were already a lot of people which then

attracted even more people. On average, there have been about 500 to 600 participants at each event because there were so many different components part of 3rd on Third. They were working on tracking better attendance at the events, such as conducting a survey at February's event. She said that a majority of the participants live in the Bayview, but a percentage of them have never been in Bayview prior to the event. Some feedback that the organizers have gotten is that it felt like it was turning into a kid event. Ms. Ockel said that the youth attraction was just one element of 3rd on Third, and the objective was to make it friendlier and engage businesses. She said that when there were kids running around, the neighborhood felt safer and brought more foot traffic.

Commissioner Shiota asked about the general cost per event. Ms. Ockel said that each event cost around \$10,000 more or less, given all the components and participation. Some of the activities in 3rd on Third had been funded directly by the organization, such as the Performing Arts Workshop activity that was funded by the Community Arts in Bayview grant they received from the Arts Commission.

The Committee discussed whether the project could be funded through the one percent for art program with developers. Commissioner Schnair said that the process was different in different locations and that it could get rather complicated. CAE Program Manager Tyra Fennell questioned if Lennar could be interested in investing in 3rd on Third, and/or other large developers in the Bayview.

Ms. Fennell said that the June event would be the one year anniversary of 3rd on Third, and they would give out awards to community partners who have been helping with the event.

**Commissioner Melania gave the following motion:**

Motion to increase the 2013-2014 grant agreement to the Bayview Opera House, Inc. for 3rd on Third by \$12,000 for a total grant not to exceed \$57,000

**Moved:** Schnair/Shelby

**Public Comment:** None.

**The motion was unanimously passed.**

**5. Public Comment**

There was no public comment.

**6. New Business and Announcements**

Commissioner Shelby said that he had a performance at Zellerbach Auditorium in Berkeley with Cal Shakes on Friday, May 2. He would follow up with more information via email.

Commissioner Melania said that Presidio Dance Theatre would have a Cinco de Mayo performance at the San Francisco Opera House. Also, they would premiere The Little Lantern on June 6. She would follow up with details via email.

**7. Adjournment**

There being no further business, the meeting adjourned at 3:04 p.m.

CF 5/1/14 draft minutes posted

CF 5/5/14 minutes adopted

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15-09-14 10:05 AM

**SAN FRANCISCO ARTS COMMISSION  
COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE**

Tuesday, May 13, 2014  
2:00 p.m.  
25 Van Ness Avenue, Suite 70

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MAY - 9 2014

**Notice of Cancellation of Meeting**

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The regular meeting of the Community Arts, Education and Grants Committee of the San Francisco Arts Commission scheduled for Tuesday, May 13, 2014 has been cancelled.

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cancelled  
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or to report a violation of the ordinance, contact Frank Darby by mail to Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415-554 7724; by fax at 415-554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

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**SAN FRANCISCO ARTS COMMISSION  
COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE**

Tuesday, June 10, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

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**AGENDA**

**1. Roll Call**

**2. Community Arts, Education, and Grants Committee Chair Report**

*Sherene Melania*

**Discussion**

Current committee developments and announcements

**Item time:** Approximately 5 minutes

**3. Presentation of Sustain Arts Initiative**

*Marc Vogl*

**Discussion**

Presentation of Sustain Arts Initiative

**Item time:** Approximately 30 minutes

**4. Cultural Equity Grants Program Report**

*Lucy Seena K. Lin*

**Discussion**

Current developments and announcements

**Item time:** Approximately 10 minutes

**5. Community Arts and Education Program Director's Report**

*Judy Nemzoff*

1. **Action:** Discussion and possible motion for the Director of Cultural Affairs to enter into a grant agreement with Independent Arts and Media, fiscal sponsor for KALW-FM Radio for \$30,000 for the Sights and Sounds of Bayview grant.

**Explanatory Documents:** 14SSB Guidelines; 14SSB Panel Bios

2. **Discussion:** Presentation on Where Art Lives

**Item Time:** Approximately 20 minutes

**6. Cultural Center Report**

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*Judy Nemzoff, Robynn Takayama*

**Action**

Discussion and possible motion to authorize advances to the following Cultural Centers for FY2014-2015 based on the prior year's total grant allocation and pending approval of the City budget, in the following amounts:

African American Art and Culture Complex ("AAACC") \$153,589 (including \$128,501 to AAACC and \$25,058 to Queer Cultural Center as sub-grantee of AAACC)

Bayview Opera House, \$80,784

Mission Cultural Center for Latino Arts, \$135,546

SOMArts Cultural Center, \$176,528 (including \$151,470 to SOMArts

Cultural Center and \$25,058 to Asian Pacific Islander Cultural Center as sub-grantee of SOMArts Cultural Center)

**Item Time:** Approximately 15 minutes

**7. Public Comment**

**Discussion**

*(This item is to allow members of the public to comment generally on matters within the Committee's purview as well as to suggest new agenda items for the Committee's consideration.)*

**8. New Business and Announcements**

**Discussion**

*(This item is to allow Commissioners to introduce new agenda items for consideration.)*

**9. Adjournment**

**Action**

TMW 5/6/14

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**Notices**

Explanatory documents listed above, as well as documents created or distributed after the posting of this agenda to the Arts Commission will be available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 345, San Francisco, CA 94102, during regular business hours. Info: Tyese Wortham, 415-252-2558. PLEASE NOTE: The Arts Commission often receives documents created or submitted by other City officials, agencies or departments after the posting of the Arts Commission agenda. For such documents or presentations, members of the public may wish to contact the originating agency if they seek documents not yet provided to the Arts Commission.

Public comment in regard to specific items will be taken before or during consideration of the item. The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting

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#### 利便參與會議的相關規定

根據美國殘疾人士法案和語言服務條例，中文、西班牙語、和/或美國手語翻譯人員在收到要求後將會提供翻譯服務。另外，我們將盡力提供擴音設備。同時也將會提供不同格式的會議資料，和/或者提供口讀器。此外，翻譯版本的會議記錄可在委員會通過後提供。上述的要求，請於會議前最少 48 小時致電 415-252-2558 向 Tyese Wortham, program associate 提出。逾期提出的請求，若可能的話，亦會被考慮接納。聽證室設有輪椅通道。

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#### Patakaran para sa pag-access ng mga Miting

Ayon sa batas ng American Disabilities Act at ng Language Access Ordinance, maaring mag-request ng mga tagapagsalin wika sa salitang Tsino, Espanyol at/o sa may kapansanan pandinig sa American Sign Language. Bukod pa dito, sisikapin gawan ng paraan na makapaglaan ng gamit upang lalong pabutihin ang inyong pakikinig, maibahagi ang mga kaganapan ng miting sa iba't ibang anyo, at/o isang tagapagbasa. Ang mga kaganapan ng miting ay maaring isalin sa ibang wika matapos ito ay aprobahan ng komisyon. Sa mga ganitong uri ng kahilingan, mangyari po lamang makipag ugnayan kay Tyese Wortham, program associate sa 415-513-9691. Magbigay po lamang ng hindi bababa sa 48 oras na abiso bago ng miting. Kung maari, ang mga late na hiling ay posibleng tanggapin. Ang silid ng pagpupulungan ay accessible sa mga naka wheelchair.

## SAN FRANCISCO ARTS COMMISSION

## COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE

Tuesday, June 10, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

## MINUTES

F  
70.305  
#2  
6/10/14

The meeting was called to order at 2:08pm.

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## 1. Roll Call

**Commissioners Present:** Abby Sadin Schnair, Marcus Shelby, Janine Shiota**Commissioners Absent:** Charles Collins, Sherene Melania**Staff Present:** Tom DeCaigny, Judy Nemzoff, Robynn Takayama, Beatrice Thomas, Tyese Wortham, Cristal Fiel

This item was moved from agenda item 7 to item 2.

## 2. Public Comment

I was hoping that at the last Street Artist meeting with a new chair, a person with a lot of experience, things might begin to change in the Street Artist program, particularly since I've been in and out of it for long periods of time, things change. It was a strange experience, but nonetheless, I went in one day and bought a permit. The next day, that same market manager at Justin Herman Plaza threatened me, and there was no reason for it. He approached me. I taped it. And I left several messages saying I didn't want to be involved in this program. I actually waited in your hallway on two separate days, no one was picking up the phone, the door to the office was locked. The only email I got was one that said the police were told the permit was invalid. When I had sent an email to the Board of Supervisors saying I don't even want it. So, that was a huge disconnect. I had to put a trace on my order and I requested many times about what was going on with that money order. Is it being returned to me? What's going on? I never got a response. Then, last week, I just walked up into your office. Nobody was picking up the phone. There was an envelope there for me, and there was nobody there. I waited for about twenty minutes, and then I opened the envelope. There was no letter, and there were four permits with two different permit numbers. And all of them maybe active. I don't want these permits. I just want my money refunded. As you know, I've gotten a grant on the east coast. I am more than willing to leave this all behind,

because I couldn't make sense out of it if I wanted to. I was hearing from two factions, some from angry street artists who are filling me in on events from the past and my own experience with a very small Street Artist program, which doesn't seem to function really well. I would really appreciate it if you'd just return the money orders to me. And we could be done with this, in my view, a very dysfunctional relationship.

### 3. Community Arts, Education, and Grants Committee Chair Report

No Report.

### 4. Presentation of Sustain Arts Initiative

Director of Cultural Affairs Tom DeCaigny introduced Marc Vogl, Sustain Arts' field director for the Bay Area, to the Commissioners. He stated that Mr. Vogl was a longtime leader in the arts community as the founder of Killing My Lobster and former program officer at the William and Flora Hewlett Foundation. Mr. DeCaigny expressed that he thought a presentation on the Sustain Arts Initiative would be valuable for the Commissioners and public to learn about and gain an understanding of how the project could benefit San Francisco's arts ecology.

Mr. Vogl expressed his appreciation for the opportunity to speak on the initiative. He encouraged the Commissioners and staff to make comments, ask questions, and provide any feedback on the presentation. Mr. Vogl explained that the initiative was a nationwide effort that empowered the community to improve decision-making using a new piece of technology that was built to support arts and culture in America. He stated that the purpose of the project was to find ways into conversations using a common language and framework for decision-making. The Sustain Arts Initiative sets itself apart from similar cultural data projects by taking the data and integrating it into a user-friendly platform. He added that the platform aggregated data from sources such as the Cultural Data Project, Kickstarter, and the U.S. Census. The platform connected knowledge and networks in the interest for galvanizing action.

Mr. Vogl further explained that the initiative addressed the challenges the art sector faced by making better use of the data. He said that it was really about what you do with the data versus the data itself. Mr. Vogl said that through the building and synthesizing of existing research, the project answered critical questions for users: Where were arts and cultural organizations located? Who participated in them? From where did funding come? How did they maintain relevancy over time?

Mr. Vogl explained that Jim Bildner of the Harvard Kennedy School of Government and the Hauser Institute for Civil Society led the initiative. He noted that Mr. Bildner had extensive experience in philanthropy, having brought much needed attention to arts philanthropy. Additional partners included the Foundation Center and Fractured Atlas.

He presented components of the online platform to Commissioners, and stated that there were six national sites: Detroit was the initial site, and the Bay Area would launch next. The project was supported by funders, including the City of San Jose, Fleishhacker Foundation, Kenneth Rainin Foundation, and the William and Flora Hewlett Foundation.

Mr. Vogl answered questions and comments from Commissioners and staff. He clarified that the platform would be built so that data gurus could plug in additional data sets, but the idea was to balance that with "ease of use." He also stated that the online platform was free, and that it was important for users to inform funders that they were using it. He commented that the initiative hoped to improve data literacy among the varied users. Ms. Thomas suggested that the

initiative partner with Salesforce regarding data literacy.

Mr. DeCaigny commented that this platform would provide real time data usage for peers to access. He said that City agency grant data was not currently reported with the Foundation Center.

Commissioner Schnair called for public comment. There was none.

## 5. Cultural Equity Grants Program Report

Cultural Equity Grants ("CEG") Program Manager Beatrice Thomas announced that staff was preparing for the fiscal year ("FY") 2014–2015 grant cycle. She reported that the first of several announcements of the grant deadlines, guidelines, and applications would be released by the end of the week. Ms. Thomas said that staff was working on finalizing the grant workshop schedule, which was upcoming. Once released, Ms. Thomas said that Commissioners could then disseminate the information among their networks.

Mr. DeCaigny acknowledged CEG staff for their efforts in calendaring, reviewing the guidelines, and gathering the suite of information to send out this week. He noted that the Commission had conversations around grant strategy, including breadth versus depth, grant size, and general operating support. In preparing for the deadlines, Mr. DeCaigny said that the current grantmaking programs would remain unchanged this year during staff transitions; the guidelines would be identical to last year; and the funding levels would also be the same with a modest increase of one and one-half percent per the Mayor's budget allocation for the cost-of-doing-business increase.

Mr. DeCaigny commented that the fellow would be arriving in July. With the fellow, the Arts Commission would begin to look at data, including historical trends, and allow the community to have a voice and give input on the Arts Commission's grant strategy. He said that the fellow would work with past, current, and potential grantees to conduct focus groups and one-on-one interviews to understand the impact of a shift in grant strategy. This information would also help the Arts Commission figure out how to roll out the change in a way that is most effective in terms of total impact. Mr. DeCaigny reiterated that all of grant strategy information is on hold while the staff transitions are taking place.

Commissioner Schnair called for public comment. There was none.

## 6. Community Arts and Education Program Director's Report

1. Community Arts and Education ("CAE") Program Director Judy Nemzoff said that the motion before the committee was a part of a series of arts activities launched in the Bayview Hunters Point neighborhood through funding from the San Francisco Public Utilities Commission ("SFPUC"). She reminded the committee that the goal with the SFPUC funding was to take already existing programs and expand them in the Bayview to provide a richer fabric of arts opportunities. This action was the second round of a project called Sights and Sounds of Bayview.

CAE Program Manager Robynn Takayama said that she was happy that local public radio station KALW 91.7FM applied for this grant opportunity because they were good partners on the project last year. KALW was proposing "Boom and Bloom" which will commission six sound-rich multimedia portraits of people who live

and work in the Bayview and are working to enact positive change in San Francisco. In addition to working with the Arts Commission on Sights and Sounds of Bayview, KALW continues to report on the rapidly evolving city and recent coverage includes a documentary on the four corners of Jerrold and 3rd Street. They are committing staff to the stories and the live event including Todd Whitney who will head up their community engagement outreach. Todd will build upon the relationships KALW already established in Bayview through their partnership with SFAC and will use his journalism and community-based experience to identify artists, partners, and hidden themes and narrative for the project.

Ms. Nemzoff announced that there were no new resources available to continue funding the project beyond the grant. There will be remaining projects with SFPUC funding, such as WritersCorps posters in the Third Street Light Rail, but the depth of funding was only for two years.

Mr. DeCaigny said that the two-year investment in community arts programming from SFPUC was a pilot project to look at how to invest the two percent for arts. There were discussions about appropriate allocation and what those could be from bond-generated dollars. Unfortunately, because of the restrictions with using bond dollars, the SFPUC had to use their own cash dollars to fund community arts programs. They would not continue this on an annualized basis.

**Commissioner Schnair gave the following motion:**

Motion for the Director of Cultural Affairs to enter into a grant agreement with Independent Arts and Media, fiscal sponsor for KALW-FM Radio for \$30,000 for the Sights and Sounds of Bayview grant.

**Moved:** Shelby/Shiota

**Public Comment:** KALW staff and Program Director for Boom and Bloom, Ninna Gaensler-Debs, said that she worked on assistant producing Sights and Sounds of Bayview with KALW and was excited to do this again. KALW was really thrilled to be a part of producing that project. They have added an element of community outreach, and they are excited to be able to work with more photographers and visual artists. They have talked with various organizations about collaborating including BAYCAT, Bayview YMCA and Bayview Opera House.

**The motion was passed unanimously.**

2. Ms. Nemzoff gave an overview of the year's Where Art Lives programming. The Arts Commission hired a lead teaching artist, Todd Berman, who managed the program and rewrote the curriculum with a focus on asking young people to reflect on the impact of graffiti vandalism in their community and to take more stewardship in what a healthy community looks like. He took the curriculum from last year and brought in Common Core and state standards. With Mr. Berman's help, the number of students enrolled in the program increased significantly. Ms. Nemzoff said that locations in District 10 had additional support from the SFPUC, and they were able to do youth murals at the District 10 locations.

For the evaluation, Mr. Berman surveyed teachers and site coordinators instead of the students. Some results included that 100 percent of the teachers and site coordinators said they would have Where Art Lives at their site again next year and that 71 percent of those surveyed believed that the program would make students less likely to commit graffiti vandalism in the future.

Mr. Berman recruited Sunset Youth Services, a digital arts program for high risk youth, to create a short

documentary for the Where Art Lives program. Ms. Nemzoff said that she was pleased with the partnership with Sunset Youth Services and Mr. Berman's idea to recruit young people to do documentation. The committee viewed an almost complete version of the documentary.

Commissioner Schnair expressed that once the final version was complete, it would be a great resource to promote the work of the program.

Mr. DeCaigny added that he thought it would be a good video to share with the rest of staff to help articulate the difference between graffiti as vandalism and graffiti as art.

Commissioner Schnair called for public comment. There was none.

**Explanatory Document:** WAL FY13-14 Year End Review.pdf

## 7. Cultural Center Report

Ms. Nemzoff said that the motion was to provide advances of the annual grant agreement to the Cultural Centers so that there was no delay in the consistency of funding. It is a process that the Arts Commission has been doing for years. The Management and Programming Plan and Budget ("MPP") would include contract compliance reporting requirements and would go before the committee for approval in the coming months.

Ms. Takayama said that there were other changes to the MPP, including revising the narrative questions to look at the bigger picture and give the Cultural Centers an opportunity to reflect on how their programming aligns with the Arts Commission's mission, vision and values in the strategic plan. She hoped that the changes would make it easier for the commissioners to review the MPP and look at how the Cultural Centers fit into the broader arts ecosystem. She added that the advances were based on 25 percent of their expected grant amount. If the Mayor's budget includes a cost of doing business increase, the grant amounts will be revised at that time.

Ms. Nemzoff said that they have taken the feedback from the Cultural Center directors to focus on better indicators of what success looked like to the organizations. The revised MPP will show a heavy reliance on compliance with a focus on governance and fiscal management.

Mr. DeCaigny said that the Arts Commission staff hoped to use the City's compliance monitoring structure to look at parity across the city. The compliance monitoring would also require site visits and he hoped the directors who lead the site visits would share their position in terms of fiscal health.

Ms. Takayama added that she was the lead for the compliance monitoring with African American Art and Cultural Complex ("AAACC") and Bayview Opera House, Inc. ("BVOH, Inc."). The two Centers had opportunities to receive technical assistance from Compasspoint as part of this compliance monitoring program.

Commissioner Schnair said that the revised MPP and compliance monitoring sounded like a good transition following the strategic plan. She commended staff for moving forward.

Commissioner Shiota asked about the grant to BVOH, Inc. while there was building construction. Ms. Nemzoff said that the Arts Commission was committed to supporting Bayview Opera House with the same grant amount. The organization had moved across the street from the building. In the interim period, they were doing gardening in an empty

lot and bringing the teaching artists to the schools rather than bringing the schools to the building. She said that the hope was that the organization would move back into the building within the next fiscal year. She also said that the goal was for the building to open in the spring.

Commissioner Shelby asked why the organization did not choose another location for the summer camp. Ms. Nemzoff said that the organizations looked at different locations, but they were not appropriate. She said that there was summer programming still happening, but that it was difficult to provide a comprehensive summer camp in a temporary location.

Mr. DeCaigny suggested relaying information about local partners doing summer programming to the parents of students that were in Bayview Opera House's summer school. He suggested starting with the recipients of the Community Arts in Bayview grant, for instance. He said it could hopefully lead to ongoing partnerships. He commented that the actual inventory for programming space was so small, so perhaps there would be other programs the Opera House could partner with. Ms. Nemzoff said that she did not feel well versed enough in the Opera House's programming to talk about it at length.

Ms. Takayama mentioned that BVOH, Inc. was the recipient of the 3rd on Third grant, so they were continuing programming with that. Ms. Nemzoff added that there was some cross pollination of programming with the Community Arts in Bayview grantees.

**Commissioner Schnair gave the following motion:**

Motion to authorize advances to the following Cultural Centers for FY2014-2015 based on the prior year's total grant allocation and pending approval of the City budget, in the following amounts:

African American Art and Culture Complex ("AAACC") \$153,589 (including \$128,501 to AAACC and \$25,058 to Queer Cultural Center as sub-grantee of AAACC)

Bayview Opera House, \$80,784

Mission Cultural Center for Latino Arts, \$135,546

SOMArts Cultural Center, \$176,528 (including \$151,470 to SOMArts Cultural Center and \$25,058 to Asian Pacific Islander Cultural Center as sub-grantee of SOMArts Cultural Center)

**Moved:** Shelby/Shiota

**Public Comment:** None.

**The motion was passed unanimously.**

## 8. New Business and Announcements

Mr. DeCaigny said that Commissioner Shelby had made a suggestion about engaging the arts community broadly to discuss community needs, pressures and how to respond to them. He wanted the committee's thoughts on how best to respond and calendar a conversation.

Commissioner Shelby said he would be happy to see something specific calendared so that there was ample time for people to speak and give public comment. He suggested holding a town hall. He wanted to understand the reasons why artists were leaving and believed that the Arts Commission was a body for artists as well as institutions.

Mr. DeCaigny agreed that a town hall would be a more appropriate forum for people to speak and suggested scheduling one. He referenced the strategic plan and a goal for the Arts Commission to play more of a role as a convener. He wanted the opportunity to invite partners at the Mayor's Office of Housing and Community Development ("MOH") to speak at this town hall. MOH was holding a meeting in August that the Arts Commission did not hold a leadership role in organizing, but wanted to make sure that artists were represented. He thought it might be interesting to convene adjacent to the MOH meeting.

Commissioner Shelby said that staff should target specific stakeholders and artists who have been living in San Francisco, and to invite artists across the spectrum.

Ms. Nemzoff said that this town hall should be tied into something, such as meeting with the recipient of the artist displacement fund grant. The recipient could use it as an opportunity to hear from the community and educate themselves.

Commissioner Shelby said that artists were trying to wrap their heads around how supporting an institution would in turn support them. He thought the town hall would be a very important and informative forum for dialogue.

Mr. DeCaigny asked the committee if they thought housing was a primary issue.

Commissioner Shelby responded that most artists living in San Francisco were renters and housing was a big issue. He said that arts organizations were also struggling to stay in the city. Commissioner Schnair said that San Francisco was losing its artistic community.

Mr. DeCaigny said that the challenge was that the Arts Commission alone would not be able to address housing issues. He suggested creating a panel of different City stakeholders of their intended solutions, and then open it up to hear from the community about the issue. He believed that if this meeting was held before the MOH meeting, it would allow artists to feel more empowered to attend the MOH meeting because they would have an artist-specific dialogue.

Ms. Takayama showed the committee the posters in the Market Street Kiosks Youth Poster Series, which were photographs of the South of Market, Tenderloin, and Central Market neighborhoods taken by youth photographers with First Exposures. She announced that there would be an art walk and artist talk with the youth in conjunction with Central Market NOW, which is a monthly arts activation in Central Market.

Commissioner Schnair suggested the possibility of creating a rental program, for example utilizing Market Street posters as a way to generate revenue. Mr. DeCaigny said looking for opportunities to generate revenue is always a good idea and staff would look into it.

There was no other new business or announcements.

Commissioner Schnair called for public comment. There was none.

## 9. Adjournment

There being no further business, the meeting adjourned at 4:29 p.m.

CF 7/14/14 minutes adopted

### Language Accessibility

Translated written materials and interpretation services are available to you at no cost. For assistance, please notify Program Associate Cristal Fiel, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).

我們將為閣下提供免費的書面翻譯資料和口譯服務。如需協助，Program Associate Cristal Fiel, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).

Materiales traducidos y servicios de interpretación están disponibles para usted de manera gratuita. Para asistencia, notifique a Program Associate Cristal Fiel, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).

Ang mga materyales na nakasalin sa ibang wika at ang mga serbisyon tagapagsalin sa wika ay walang bayad. Para sa tulong, maaring i-contact si Program Associate Cristal Fiel, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).

# Where Art Lives FY2013-2014

Year in Review



San Francisco  
**Water**  
**Power**  
**Sewer**

Services of the San Francisco Public Utilities Commission

# Overall FY2013-2014 Data

sfac

FY2013-2014 Data		
Number of Students Served	Approximately 230	
Districts Served	D2, D3, D6, D9, D10, D11	
Total Number of Sites	12	
Number of after-school programs	6 (including Beacon Centers)	
Number of in-school programs	6	
Teaching Artists	Todd Berman (lead coordinator), Senay Dennis, Eli Lippert	

# List of Sites

District	In-School and After-School Sites
District 2	<ul style="list-style-type: none"><li>Galileo Academy of Science and Technology</li></ul>
District 3	<ul style="list-style-type: none"><li>Francisco Middle School</li></ul>
District 6	<ul style="list-style-type: none"><li>Tenderloin Community School (2 different classes)</li><li>Glide Foundation's Janice Mirikitani Family Youth and Childcare Center</li><li>Tenderloin Boys and Girls Club</li></ul>
District 9	<ul style="list-style-type: none"><li>Mission Beacon Community Center at Everett Middle School</li><li>ExCEL Cobra Community Out of School Time at Dr. Martin Luther King, Jr. Academic Middle School</li></ul>
District 10	<ul style="list-style-type: none"><li>R.O.C.K. Beacon at Visitation Valley Middle School</li><li>Bayview Hunters Point YMCA</li><li>Thurgood Marshall High School</li></ul>
District 11	<ul style="list-style-type: none"><li>June Jordan School for Equity</li></ul>

# Survey Results

*A teacher or staff member from 7 of the 12 sites responded to the evaluation survey.*

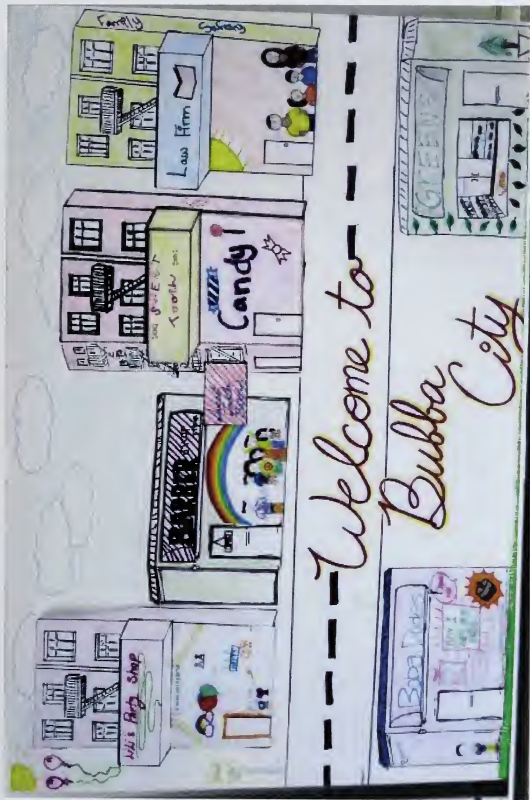
- 100% responded that they would host Where Art Lives classes at their site again.
- 71% believed that the program would make students less likely to commit graffiti vandalism in the future

# Survey Results

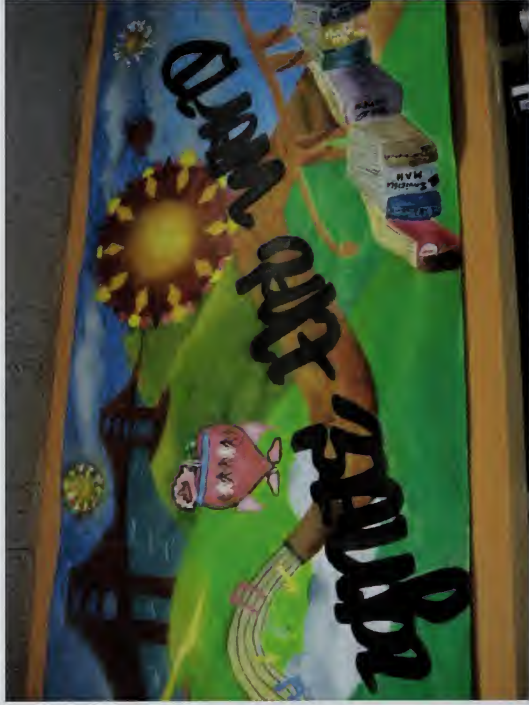
Student Benefits from Where Art Lives Curriculum	Responses
More time enjoying making art	100%
Time to develop creativity	100%
Critical thinking skills to think about what will improved the community	100%
Instruction to develop art skills	85.71%
The chance to create something for their community	85.71%
Critical thinking skills to evaluate art	85.71%
Exposure to a professional artist	71.43%
A sense of agency to make change in their community	71.43%
Skills at working with a group as a team	57.14%



Tenderloin Community School drew pictures of businesses they would like to own.



The students designed murals for businesses that reflect the values they would like to promote in their community.

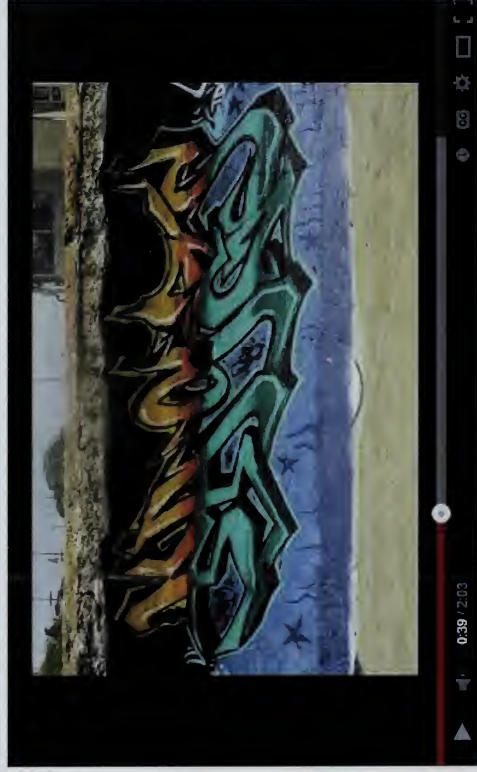


Mural at Thurgood Marshall High School



Teaching artist Senay Dennis (middle) worked with these students at MLK Middle School to design a mural

sfac



(Almost) final version of short documentary by Sunset Youth Services

**SAN FRANCISCO ARTS COMMISSION  
COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE**

Tuesday, July 8, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

**AGENDA**

**1. Roll Call**

**2. Community Investments Program Director's Report**

*Judy Nemzoff*

**Discussion**

Current developments and announcements

**Item Time:** Approximately 10 minutes

**3. 3<sup>rd</sup> on Third Grant Approval**

*Judy Nemzoff*

**Action**

Discussion and possible motion to approve a grant to the Bayview Opera House, Inc. in an amount not to exceed \$75,000 to support, promote and produce 3rd on Third in Bayview

**Item Time:** Approximately 10 minutes

**4. Cultural Centers Report**

*Judy Nemzoff*

**Action**

Discussion and possible motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for Queer Cultural Center ("QCC") for an amount not to exceed \$100,231. QCC will be named as a sub-grantee in the grant agreement to the African American Art and Culture Complex

**Explanatory Document:** QCC MPP FY2015

**Item Time:** Approximately 10 minutes

**5. SFAC Review Panelists**

*Judy Nemzoff, Lucy Seena K. Lin*

**Action**

Discussion and possible motion to approve panelists to serve, as selected by staff, on SFAC review panels for the 2014-2015 and 2015-2016 Fiscal Years

Adrian Torres, Assistant Project Manager; City & County of San Francisco, Office of Economic and Workforce Development

Adriana Marcial, Development and Communications Manager

Aimee LeDuc, Executive Director of the Berkeley Art Center

Alka Joshi, Communications Director; BRITE Group

Allan Manalo, Development Manager; Central City Hospitality House

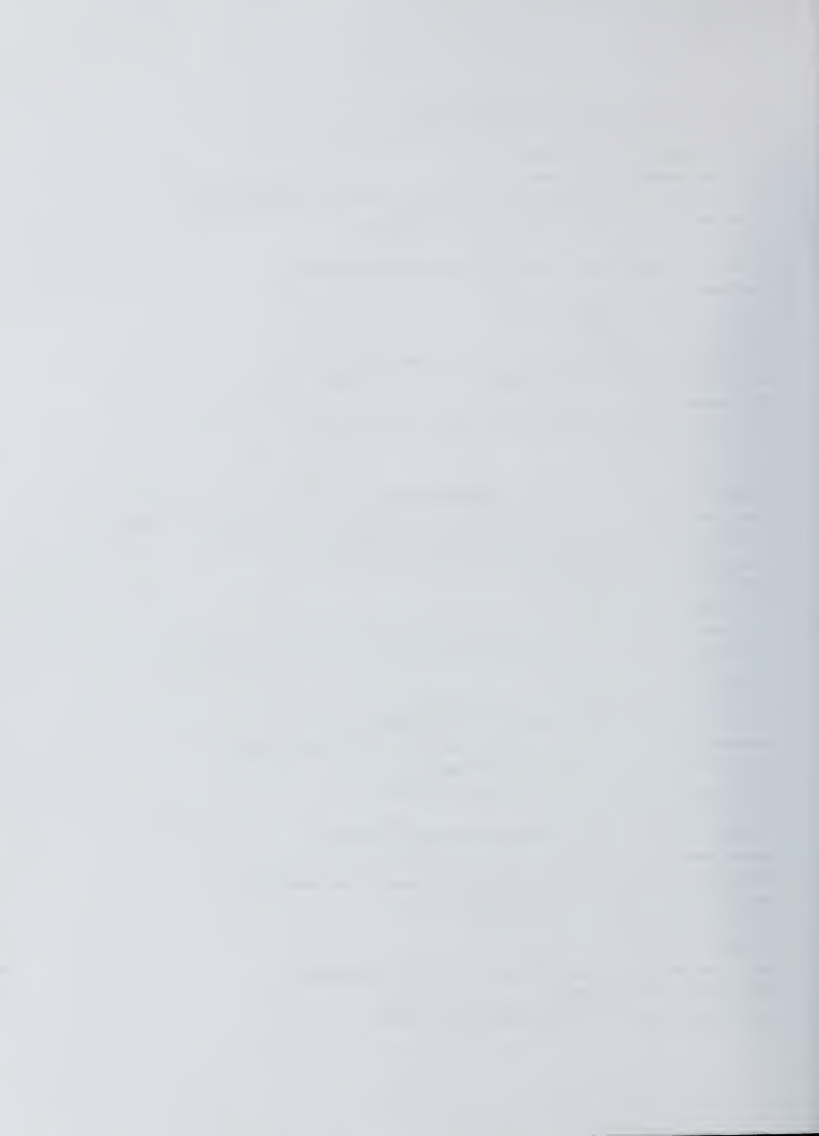
Allison Sparks, Program Officer, Child Welfare, Stuart Foundation



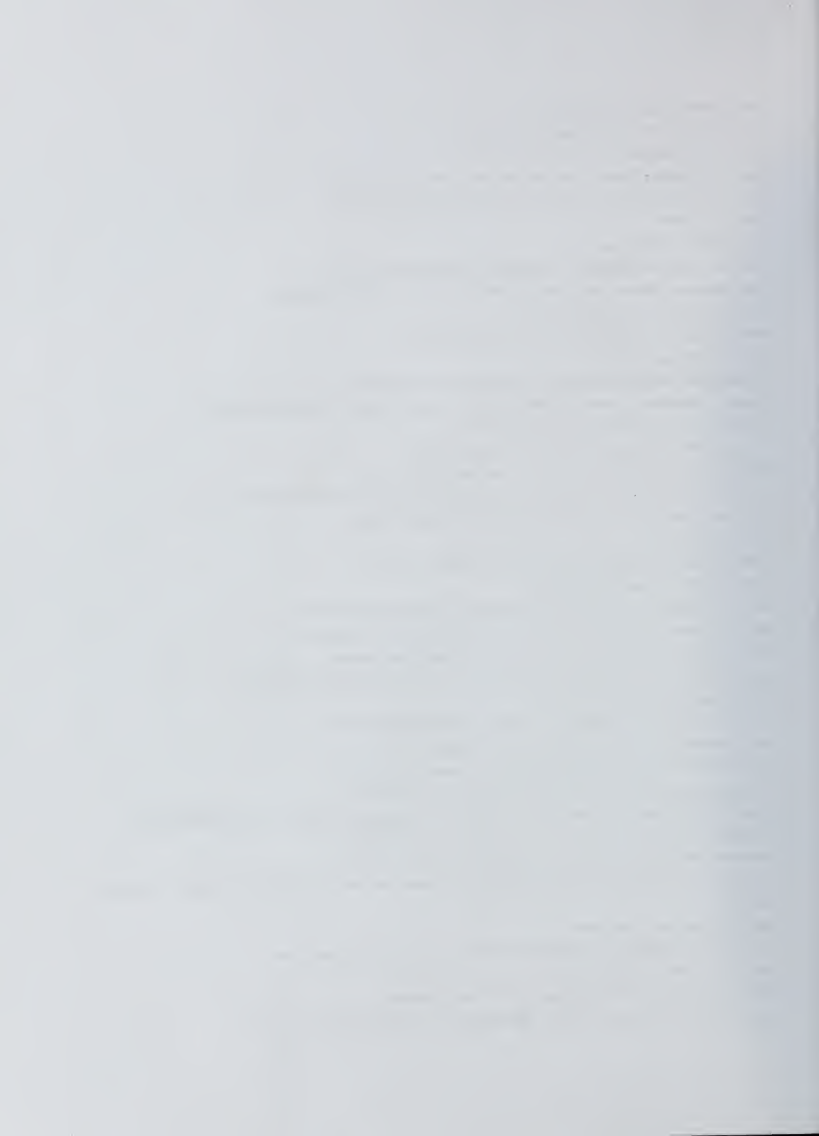
Amy Mueller, Artistic Director; Playwrights Foundation  
 Andre Torrey, Public Service Aide; San Francisco Public Utilities Commission  
 Angelique Tompkins, Chef, Bayview Underground Food Scene  
 Anietie Akenem, Founder; Third Thursday  
 Anne Huang, Independent Strategy Consultant, Community Engagement Specialist, and Artist  
 Archana Horsting, Executive Director and co-founder; Kala Art Institute  
 Arielle Julia Brown, Playwright, Teaching artist and Arts Administrator  
 Beth Rubenstein, Nonprofit and Arts Consultant  
 Bianca Starr, TV personality and radio host  
 Brad Erickson, Executive Director; Theatre Bay Area  
 Brian Karl, Program Director; Headlands Center for the Arts  
 Brigitte R. LeBlanc, Commissioner; Southeast Community Facility Commission  
 Carrie Leilam Love, Program Manager, Bay Area Video Arts Coalition  
 Celia Herrera Rodríguez, Visual Artist and Educator  
 Charles "Chuck" Collins, San Francisco Arts Commissioner; President and CEO, YMCA of San Francisco  
 Chike C. Nwoffiah, Actor, Theater Director, Fimmaker, and Educator  
 Christine Lim, Director of Education and Artistic Administration, San Francisco Performances  
 Courtney Fink, Executive Director; Southern Exposure  
 Cynthia Taylor, Assistant Director of Public Programs, Oakland Museum of California; Vocalist  
 Dave Archuletta, Executive Director; Joe Goode Performance Group  
 DJ Brookter, Deputy Director; Young Community Developers, Inc. (YCD)  
 Earl Shaddix, Owner, Earl Bread & Brittle  
 Ed Donaldson, Certified Economic Development Professional  
 Ed Hammonds, Director of Commercial Real Estate; East Bay Asian Local Development Corporation  
 Eddy Zheng, Commissioner, Southeast Community Facility Commission; Project Director, Community Youth Center of San Francisco  
 Elizabeth Brodersen, Director of Education, American Conservatory Theater  
 Ellen Oh, Program Administrator, Institute for Diversity in the Arts at Stanford University  
 Emiko Ono, Program Officer, Hewlett Foundation  
 Emily Ford Dirks Garvie, Development Manager; Young Audiences of Northern California  
 Ernesto Sopprani, Interim Director, SF/Bay Area Emerging Arts Professionals; and Director, AIRspace; Artist  
 Evan Bissell, Artist  
 Genny Lim, Poet, Playwright, Performer, and Educator  
 Gwendolyn Westbrook, Chief Executive Officer, United Council of Human Services  
 Isabel Yrigoyen, Performing Arts Manager; Yerba Buena Center for the Arts  
 Ivan Jaigirdar, Artistic Director; 3rd I South Asian Film Festival  
 Jack Carpenter, Lighting Designer  
 Jaime Cortez, Artist and Educator  
 Janine Greer, Commissioner, Southeast Community Facility Commission  
 Jason Brock, Performing Artist  
 Jason Wallach, Program Coordinator, Center for Political Education  
 Jeremy Liu, Community Development Strategist



Joan Pinkvoss, Executive Director, Aunt Lute Book Company  
Joe Goode, Founder and Artistic Director; Joe Goode Performance Group  
John Carlos Perea, Musician and Educator  
Jordan Bass, Managing Editor, McSweeney's Publishing  
José María Francos, Lighting Designer and Production Manager, Yerba Buena Center for the Arts  
Joseph Landini, Executive Director; SAFEhouse for the Performing Arts  
Josh Healey, Writer, Performer, and Creative activist  
Joshua Simon, Executive Director; East Bay Asian Local Development Corporation  
Juan Fuentes, Visual Artist  
Julie Fry, Program Office; Hewlett Foundation  
Karen Seneferu, Artist/Professor  
Katie Fahey, Associate Program Officer; Arts at Kenneth Rainin Foundation  
Kawika Keikiali'ihiwahiwa Alfiche, Kumu Hula (teacher), Halau o Keikiali'i  
Kevin Seaman, Artist  
Khan Wong, Senior Program Manager, City of San Francisco, Grants for the Arts  
Kim Anno, Artist and Educator  
Kristine Mays, Visual Artist  
Kriztina Palone, Director; Mayor's Office of Neighborhood Services  
Laura Elaine Ellis, Co-founder and Executive Director; African & African American Performing Arts Coalition  
Laura Page, Arts & Educational Initiatives Analyst; San Francisco Public Utilities Commission  
LaVaughn Kellum-King, Commissioner; Southeast Community Facility Commission  
Lena Miller, Founder; Hunters Point Family  
Leticia Hernández-Linares, Writer  
Lily Kharrazi, Living Cultures Grants Manager; Alliance for California Traditional Arts  
Lisa Hasenbalg, Director of Arts & Culture Marketing; San Francisco Convention & Visitors Bureau  
Lori Laqua, Executive Director, Z Space  
Mabel S. Teng, Executive Director; Chinese Culture Foundation  
Madeleine Lim, Executive Director; Queer Women of Color Media Arts Project  
Madeleine Oldham; Literary Manager and Resident Dramaturg; Berkeley Repertory Theater  
Mahealani Uchiyama, Dancer, Musician, Composer and Educator  
Malcolm Margolin, Founder and Executive Director; Heyday Books  
Malik Seneferu, Visual and Teaching Artist  
Marc Mayer, Educator for Public Programs; Asian Art Museum in San Francisco  
Marsha Murrington, Senior Program Officer; Local Initiatives Support Corporation  
Masashi Niwano, Festival & Exhibition Director; Center for Asian American Media (CAAM)  
Masoun Wazwaz, Program Manager; Mills College Art Museum  
Meaghan Mitchell, SF Beautiful, MoAD Vanguard  
Mel Waters, Visual Artist  
Melanie Cervantes, Race and Place (RAP) Fund Program Officer; Akonadi Foundation  
Melonie Green, Co-Owner; Infin8Sync  
Melorra Green, Curator, African American Art and Culture Complex



Mica Sigourney, Artistic Director; OX  
 Michele Carlson, Artist, Writer, Educator, and Curator  
 Michelle Tea, Executive Director; RADAR Productions  
 Mimi Lok, Executive Director/Editor; McSweeney's Voice of Witness Series  
 Moy Eng, Executive Director; Community Arts Stabilization Trust (CAST)  
 Nancy Hom, Artist  
 Nathan Marken, Performing Artist  
 Neal Hatten, Associate Executive Director; Bayview Hunters Point YMCA  
 Olivia Malabuyo Tablante, Grants Manager; Wallace Alexander Gerbode Foundation  
 Patricia Maloney, Director; Art Practical  
 Patrick Dooley, Artistic Director and Founder; Shotgun Players  
 Pireeni Sundaralingam, Writer  
 PJ Hirabayashi, Artistic Director and Founding Member; San Jose Taiko  
 Ramekon O'Arwisters, Curator of Exhibitions; SFO Museum, San Francisco International Airport  
 Rhodessa Jones, Co-Artistic Director; Cultural Odyssey  
 Rhonel Roberts, Visual Artist, Hunter's Point Shipyard Artist  
 Roberto Varea, Founding Artistic Director; Soapstone Theatre Company  
 Roko Kawai, Performing Arts Manager of Contextual Programming; Yerba Buena Center for the Arts  
 Ron Rowell, Past Chief Executive Officer, Common Counsel Foundation  
 Rudy Lemcke, Artist  
 Shamann Walton, Executive Director; Young Community Developers  
 Shawn Bullen, Visual and Teaching Artist  
 Shelley Trott, Director of Arts Strategy and Ventures; Kenneth Rainin Foundation  
 Sheron Fitzgerald, Converse School of International Language/MoAD Vanguard  
 Sherri Young, Executive Director; African American Shakespeare Company  
 Sidney Chen, Artistic Administrator; Kronos Quartet / Kronos Performing Arts Association  
 Sita Kuratomi Bhaumik, Artist and Educator  
 Steve Seid, Video Curator; Berkeley Art Museum and Pacific Film Archive  
 Steven Anthony Jones, Artistic Director; Lorraine Hansberry Theatre  
 Sylvia Sherman, Program Director; San Francisco Community Music Center  
 T. Lulani Arquette, President/CEO; Native Arts and Cultures Foundation  
 Targol Mesbah, Adjunct Associate Professor; Interdisciplinary Studies, California Institute of Integral Studies  
 Ted Russell, Senior Program Officer for the Arts; James Irvine Foundation  
 Tere Romo, Program Officer for Arts & Culture, San Francisco Foundation  
 Theo Ellington, Commissioner, Office of Community Investment and Infrastructure; Project Coordinator, Urban Ed Academy  
 Theresa Harlan, Curator and Writer  
 Thor Kaslofsky, Project Manager, Office of Community Investment and Infrastructure  
 Tony Robles, Author of children's books  
 Torange Yeghiazarian, Artistic Director; Golden Thread Productions  
 Vanessa Camarena-Arredondo, Vocalist; Las Bomberas de La Bahia and Arts Consultant



**Explanatory Document: FY2014-2016 Panelist Bios**

**Item Time:** Approximately 10 minutes

**6. Public Comment**

**Discussion**

*(This item is to allow members of the public to comment generally on matters within the Committee's purview as well as to suggest new agenda items for the Committee's consideration.)*

**7. New Business and Announcements**

**Discussion**

*(This item is to allow Commissioners to introduce new agenda items for consideration.)*

**8. Adjournment**

**Action**

TMW 7/3/14

**Notices**

Explanatory documents listed above, as well as documents created or distributed after the posting of this agenda to the Arts Commission will be available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 345, San Francisco, CA 94102, during regular business hours. Info: Tyese Wortham, 415-252-2558. PLEASE NOTE: The Arts Commission often receives documents created or submitted by other City officials, agencies or departments after the posting of the Arts Commission agenda. For such documents or presentations, members of the public may wish to contact the originating agency if they seek documents not yet provided to the Arts Commission.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

In order to assist the City's efforts to accommodate persons with severe allergies, environmental illnesses, multiple chemical sensitivity, or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical-based products. Please help the City accommodate these individuals.

To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Tyese Wortham, 415-252-2558, at least 48 hours before the meeting, except for Monday meetings, for which the deadline is 4:00 p.m. the previous Friday.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100-2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness Avenue, Suite 220, San Francisco, CA 94102, telephone 415/252-3100, fax 415/252-3112 and website.

**KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE**

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank



Darby by mail to Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415-554 7724; by fax at 415-554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Mr. Darby or by printing Chapter 67 of the San Francisco Administrative Code on the Internet, <http://www.sfgov.org/sunshine/>

## ACCESSIBLE MEETING POLICY

Per the American Disabilities Act and the Language Access Ordinance, Chinese, Spanish, and/or American Sign Language interpreters will be available upon request. Additionally, every effort will be made to provide a sound enhancement system, meeting materials in alternative formats, and/or a reader. Minutes may be translated after they have been adopted by the Commission. For all these requests, please contact Tyese Wortham, program associate, at least 48 hours before the meeting at 415-252-2558. Late requests will be honored if possible. The hearing room is wheelchair accessible.

## 利便參與會議的相關規定

根據美國殘疾人士法案和語言服務條例，中文、西班牙語、和/或美國手語翻譯人員在收到要求後將會提供翻譯服務。另外，我們將盡力提供擴音設備。同時也將會提供不同格式的會議資料，和/或者提供口讀器。此外，翻譯版本的會議記錄可在委員會通過後提供。上述的要求，請於會議前最少 48 小時致電 415-252-2558 向 Tyese Wortham, program associate 提出。逾期提出的請求，若可能的話，亦會被考慮接納。聽證室設有輪椅通道。

## POLITICA DE ACCESO A LA REUNIÓN

De acuerdo con la Ley sobre Estadounidenses con Discapacidades (American Disabilities Act) y la Ordenanza de Acceso a Idiomas (Language Access Ordinance) intérpretes de chino, español, y lenguaje de señas estarán disponibles de ser requeridos. En adición, se hará todo el esfuerzo posible para proveer un sistema mejoramiento de sonido, materiales de la reunión en formatos alternativos, y/o proveer un leedor. Las minutas podrán ser traducidas luego de ser aprobadas por la Comisión. Para solicitar estos servicios, favor contactar a Tyese Wortham, program associate, por lo menos 48 horas antes de la reunión al 415-252-2558. Las solicitudes tardías serán consideradas de ser posible. La sala de audiencia es accesible a silla de ruedas.

## Patakaran para sa pag-access ng mga Miting

Ayon sa batas ng American Disabilities Act at ng Language Access Ordinance, maaring mag-request ng mga tagapagsalin wika sa salitang Tsino, Espanyol at/o sa may kapansanan pandinig sa American Sign Language. Bukod pa dito, sisikapin gawan ng paraan na makapaglaan ng gamit upang lalong pabutihin ang inyong pakikinig, maibahagi ang mga kaganapan ng miting sa iba't ibang anyo, at/o isang tagapagbasa. Ang mga kaganapan ng miting ay maaring isalin sa ibang wika matapos ito ay aprobahan ng komisyon. Sa mga ganitong uri ng kahilingan, mangyari po lamang makipag ugnayan kay Tyese Wortham, program associate sa 415-513-9691. Magbigay po lamang ng hindi bababa sa 48 oras na abiso bago ng miting. Kung maari, ang mga late na hiling ay posibleng tanggapin. Ang silid ng pagpupulungan ay accessible sa mga naka wheelchair.



## APPLICATION FORM

2014 – 2015 SFAC GRANT ALLOCATION \$ 100,231

### CONTACT INFORMATION:

ORGANIZATION NAME: Queer Cultural Center

STREET ADDRESS: 762 Fulton Street

CITY/STATE/ZIP CODE: San Francisco, CA 94103

EXECUTIVE DIRECTOR: Pamela S. Peniston

OFFICE PHONE: (415) 935-5948 EMAIL: artistic@queerculturalcenter.org

IN CASE OF EMERGENCY/ CELL PHONE: (415) 298-3527



SIGNATURE: \_\_\_\_\_

DATE: 6/27/2014

(SUBMITTED BY PERSON AUTHORIZED TO SIGN CONTRACTS, REPORTS, AND INVOICES)

PRINTED NAME: Kevin Seaman TITLE: General Manager

HOURS OF OPERATION: N/A

(IF OPERATING A FACILITY)

### MPP APPLICATION CHECKLIST:

Please be sure the Management and Programming Plan includes all of the following:

- ☒ Completed Management and Programming Plan with signature
- ☒ SFAC Grant budget (projected income and expense) and organizational budget for FY 2014-2015
- ☒ Organization Chart with staff (including contractors and volunteers)
- ☐ Resumes for key staff (if staff has changed) including executive director, facility manager, and bookkeeper
- ☐ Personnel Policies and Procedures (if this has changed)
- ☒ Current list of Board of Directors with contact information (if members have changed)
- ☒ Proof of Insurance Policies including the following: Worker's Compensation, General Liability, Automobile Liability, and Property Insurance
- ☐ List of sub-tenants
- ☐ List of building rental rates for the public and sub-tenants
- ☐ List of office rates for the sub-tenants

## NARRATIVE QUESTIONS:

The San Francisco Arts Commission's Cultural Center Program is prioritizing the following four goals based on our Charter Mandate and the 2014-2019 Strategic Plan. **Please use up to four pages** to describe how your organization will achieve these goals this year noting SMART (specific, measurable, attainable, realistic, and time-sensitive) goals, objectives and outputs.

- **Support cultural equity and access to high quality arts experiences for all**
  - What are your programmatic and curatorial goals? What is your organization's creative decision-making process? How is your constituency engaged in developing programs?
  - How does your organization serve a diverse audience? Who is your current audience and how will you assess this?
- **Support artists and arts organizations**
  - How does your organization provide employment or earned income opportunities for artists?
  - How does your organization provide technical assistance and professional development opportunities for artists and arts administrators?
  - What is your organization's strategy for integrating these opportunities into programming?
  - What are the needs around artist work, rehearsal, and presentation space in your community? How is your organization addressing those needs?
- **Play a critical role in strengthening neighborhoods and communities**
  - How does your organization gather information about community needs? How does your organization decide to create and implement programming that responds to those needs?
  - What kinds of artistic collaborations (creative decision making between the Center and one or more external partners with a written agreement outlining goals, roles, and responsibility) will your organization foster with artists, arts organizations, service organizations, non-arts entities, and other community stakeholders?
- **Invest in a vibrant arts community**
  - How does your organization develop staff and artistic leadership that can contribute to the arts ecosystem? What systems are in place to encourage and allow them to do this work?
  - In what way does your organization strive to provide livable wages and benefits to your staff?

[Maximum four (4) pages – you need not use all the pages allowed. Use Arial 12-point font with 1" margins, single line spacing with one line of space between paragraphs.]

**Support cultural equity and access to high quality arts experiences for all:** In FY14-15, QCC will implement our mission by actively promoting the artistic and economic evolution of Queer art and culture. Our programs will: commission and present emerging queer artists; provide them art services that strengthen their artistic planning, grantwriting, production and social networking skills; foster the development of culturally diverse queer arts organizations; promote community wellness and document significant queer arts events taking place in San Francisco.

Our programs include: the month-long annual *National Queer Arts Festival* in June (NQAF); *Creating Queer Community* (CQC), a capacity-building commissioning and presenting program that strengthens emerging queer artists' planning, fundraising, production and marketing skills; the Healthy Community program that employs the arts to explore LGBT wellness issues; [www.queerculturalcenter.org](http://www.queerculturalcenter.org), a website that documents the history and on-going development of queer arts in the San Francisco Bay Area; Queer Conversations on Culture and the Arts brings together local and nationally-renowned artists and scholars to discuss a broad range of LGBTQ topics.

Ultimately, QCC's artistic vision and curatorial goals are rooted in cultural equity. The Artistic Director is responsible for all curatorial and artistic program decisions after seeking the input and feedback of QCC's Board and staff and the community of Queer artists we serve. The Artistic Director makes all artistic decisions after soliciting the Board and staff's input; she curates QCC's artistic programs to reflect the racial, gender, economic and age diversity of the LGBT community we serve. QCC engages the community in our artistic decision making by annually asking local LGBT artists to propose innovative artistic program ideas and by awarding an average of 20 \$1,000 commissions that support their production and promotional costs.

**Who is your audience?** QCC's audience development strategy recognizes the importance of presenting artists and content reflective of our community's diverse perspectives. Because of our community's inherent diversity, we are a microcosm of the larger society, encompassing people of all colors, ethnicities, genders, ages, classes, religions, abilities and every citizenship status.

Because QCC consciously presents a wide range of culturally diverse artists and programs, our annual presentations attract some of the Bay Area's most culturally diverse audiences. An audience survey distributed at the 2013 National Queer Arts Festival found that: 52.9% of our audience self-identified as people of color, 90% are LGBT and 72.1% stated their annual household income was \$50,000 or less.

**Support artists and arts organizations:** QCC annually provides paid employment opportunities to approximately 50 local LGBT artists: 3 of QCC's 6 ongoing staff are practicing professional artists and a majority of QCC's annual expenses are payments to artists for the services they provide.

QCC's staff integrates our arts services and our artistic programs in *Creating Queer Community*. Launched in 2000 as a commissioning program, over the past 14 years the program has evolved into an arts services program that combines commissioning, presenting, production, fundraising and marketing activities. Participating artists attend approximately 15 hours of capacity-building workshops where QCC's staff provide individualized hands-on advice about artistic program planning, grantwriting, individual donor solicitation and social networking marketing.

This program's fundraising component annually assists emerging artists to leverage their \$1000 commissions by successfully pursuing matching funds from government, foundation and corporate sources and individual donors. In FY12-13, the commissioned emerging LGBT artists leveraged their \$1000 commissions by raising over \$100,000 from external sources. To enhance the artists' income earning potential, QCC operates an on-line box office, publishes and distributes a Festival catalogue, and incentivizes the artists to sell tickets by returning 75% of the box office to them.

Like all segments of the City's arts community, Queer artists are experiencing the economic pressures of gentrification: increased costs of renting rehearsal, performance, screening and exhibition spaces. Because of her long-standing relationships with the operators of many of the City's arts venues, the Artistic Director assists the artists we commission to identify and secure affordable rehearsal, production and exhibition spaces. QCC's Production Coordinator oversees these events' production logistics and hires and supervises the respective productions' technical staff to promote professional-quality production values.

To extend *Creating Queer Community*'s community-building impact, in 2013-14 QCC launched a Facebook group where artists can access QCC's leadership to discuss questions or concerns. In 2013-14, QCC pilot-tested a ticket exchange program that encouraged the commissioned artists to attend each other's productions. As a result of the successful pilot-test, QCC will annually incorporate this component into *Creating Queer Community* moving forward. In 2014-15, QCC will add several Board members to our Facebook this group to interact with the commissioned artists.

Several artists who secured their first grant through *Creating Queer Community* began one-time events that subsequently evolved into independent nonprofits. These include Fresh Meat Productions, Radar Productions, the Queer Women of Color Media Arts Project and the Transgender Film Festival.

**Play a critical role in strengthening neighborhoods and communities:** Since 2000, the Artistic Director has solicited the observations and opinions of emerging queer artists to inform QCC's programming choices. Every year, QCC solicits proposals about social justice issues from the Queer arts community and commissions the 20 most compelling submitted projects. QCC's program staff actively participate in the selection process by ranking the submitted program concepts. The Artistic Director takes the staff's opinions into account before making her final program decisions. Last year, QCC expanded our Queer Conversations about Culture and the Arts program, presented in collaboration with the CA College for the Arts (CCA). QCC's Board of

Directors, several of whom teach classes exploring race and gender at CCA, originated this program. Curated by QCC's Board, most of these programs take place at CCA's main auditorium and are financially supported by CCA's annual allocation from Grants For The Arts.

QCC operates a second collaborative program with the San Francisco LGBT Community Center and Openhouse, the City's largest Queer senior services provider. QCC currently holds an SFAC Artists in Communities/Innovative Partnerships grant to organize and conduct arts programs for the City's growing senior population, estimated by the City at approximately 25,000 people. This partnership was originally underwritten by the California Arts Council's Creating Public Vitality program.

Finally, QCC has forged and maintained ongoing partnerships with culturally diverse organizations, including the African American Art and Culture Complex, The Mission Cultural Center, the Asian Pacific Islander Cultural Center, 3rd I's International South Asian Film Festival, Asian American Women Artists, Cultural Odyssey and Galeria de la Raza. These partnerships have been central to the successful diversification of QCC's audiences, and QCC has enabled our partners to develop programs serving Queer audiences of color.

Both our Development Director and General Manager also currently work with the 509 Cultural Center. Similarly, our Production Manager also works for Brava, which has allowed us secure favorable rental rates for several productions of the 2014 National Queer Arts Festival.

**Invest in a vibrant arts community:** Because QCC employs contractors who work from their home offices on an hourly basis instead of salaried employees, QCC's staff compensation averages over \$35 per hour, a rate much higher than most nonprofit arts organizations with budget sizes similar to ours. We invest our financial resources in retaining our staff rather than in administrative expenses such as office space, furniture, supplies, office equipment and utility bills. This approach has also reduced staff turnover and has promoted longevity: 4 of our 6 current staff have worked for QCC for more than 15 years. Our staff's longevity has made it possible for QCC to systematically promote the evolution of the City's Queer arts community and has strengthened San Francisco's international reputation as the epicenter of Queer art and culture.

QCC's staff longevity has also strengthened the LGBT arts ecosystem: our staff members are recognized experts in the areas of presenting, commissioning, audience engagement, grantwriting, technical production, space rentals, individual donors social marketing and fiscal sponsorship. QCC's staff has provided emerging Queer artists services in these areas for the past 17 years.

The staff's above-average hourly wages, flexible work schedules and low staff turnover rate have sustained QCC for many years and have enabled them to pursue additional employment opportunities.. QCC's Development Director offers financial advice and tax assistance to our staff (who pay their own taxes) to assist them to maximize their allowable tax deductions. All staff have secured health insurance through independent providers,

other employers or their spouses/partners. They take advantage of the self-employment health insurance deductions on their annual federal and state income tax returns.

**Indicators/ measures of successful outcomes related to the 4 above goals:**

During FY 2014-15, QCC will:

- Curate, present and promote at least 35 culturally diverse arts programs.
- Present at least one well-known nationally recognized artist at the month-long 18<sup>th</sup> National Queer Arts Festival.
- Stimulate public dialogues around LGBTQ issues by organizing at least 4 Queer Conversations on Culture and the Arts programs in collaboration with CCA.
- Commission at least 20 emerging artists to create original work.
- Assist the 20 artists to leverage their \$1,000 commissions by securing at least \$70,000 in government, foundation and corporate sources.
- Assist already incorporated LGBT arts groups to raise at least \$300,000.
- Generate box office sales of at least \$30,000, returning 75% of ticket revenues to the artists.
- Assist commissioned artists to raise an additional \$15,000 in individual contributions.
- Establish a social networking/audience engagement service program that strengthens artists ticket-sales capacity.
- organize at least 10 Healthy Community programs exploring LGBT medical and mental health issues;
- Document all QCC presentations on our website.
- Attract over 700,000 visitors to our website.
- Explore new strategies that transcend traditional notions of how non-profit arts groups can engage their Board members.

## DATA COLLECTION:

This information ties in to the goals and objectives you've described in your narrative response. They should be consistent with your narrative and your financial reports.

1. Total amount of money expected to be spent on artist fees and commissions: \$150,000 Please do not include money paid by fiscally sponsored projects.
2. Total percent of your budget expected to be spent on artist fees and commissions? (\$ paid to artists/total expenses): 40%
3. Total value of space provided for arts and cultural activity, according to your organization's published rates: N/A
4. Total value of discounts provided on space for arts and cultural activity: \$ amount N/A and % N/A (\$ received/true value based on published rates)
5. Total value of support services provided for arts and cultural activity, according to your organization's published rates. \$110,000
6. Total value of discounts on support services provided: \$ amount N/A, and percentage (discount amount /actual value) N/A
7. Number of artistic collaborations (defined above): 23
8. Average amount of money spent on professional development per FTE (\$ spent/# of FTE): 0
9. Number of employees who attended professional development activities: 0

## BUDGET AND REVENUE TARGET:

Complete the following budget for FY15 following the definitions described by the CCDP.

**Budget notes are required** for 1) the line items with an asterisk and 2) for significant changes from the previous year (increase or decrease by 50 percent) to explain external or unusual factors and how you arrived at those figures.

	<b>EARNED</b>	
1	Admissions	
2	Ticket Sales	\$40,000
3	Tuitions	
4	Workshop & Lecture Fees	
5	Touring Fees	
6	Special Events - other	
6a	Special Events - Non-fundraising	
7	Gift Shop/ Merchandise	
7a	Gallery/Publication Sales	
8	Food Sales/ Concession Revenue	
8a	Parking Concessions	
9	Membership Dues/Fees	
10	Subscriptions - Performance	
10a	Subscriptions - Media	
11	Contracted Services/ Performance Fees	\$35,000
12	Rental Income - Program Use	
13	Royalties/Rights & Reproductions	
14	Advertising Revenue	
15	Sponsorship Revenue	
16	Investments-Realized Gains/Losses	
17	Investments-Unrealized Gains/Losses	
18	Interest & Dividends	\$1,000
19	Other Earned Revenue	
20	<b>Total Earned Revenue</b>	<b>\$76,000</b>
	<b>SUPPORT</b>	
21	Trustee/ Board Contributions	\$2,500
22	Individual Contributions	\$22,500
23	* Corporate Contributions	\$5,500
24	* Foundation Contributions	\$152,000
26	* Government - County	\$186,189
27	* Government - State	\$24,000
28	* Government - Federal	\$10,000
28a	Tribal Contributions	
29	Special Events - Fundraising	

30	* Other Contributions	
30c	Related Organization Contributions	
31	* In-Kind Contributions	
32	Net Assets Released from Restrictions	

33	<b>Total Contributed Revenue and Net Assets Released from Restrictions</b>	\$405,689
34	<b>Total Earned and Contributed</b>	\$481,689
	Total Earned and Contributed (minus your HTF allocation)	\$381,420
	Previous Year's Total Revenue	\$344,541
	Was the 20% Revenue Target met?	Yes
37	Of the total unrestricted revenue reported on line 34, what was the total amount intended for operating/programmatic purposes?	100%
38	Of the total unrestricted revenue reported on line 34, what was the total amount intended for capital purposes?	0%
39	<b>Total Operating and Capital Revenue</b>	\$481,689

	<b>EXPENSES</b>	<b>TOTAL ORG.</b>	<b>SFAC HTF</b>
1	* Salaries		
2	Commissions		
3	Payroll Taxes		
4	Health Benefits		
5	Disability		
6	Workers' Compensation		
7	Pension and Retirement		
8	* Benefits, Other		
9	<b>Total Salaries and Fringe</b>		
2	Accounting	\$9,400	
3	Advertising and Marketing	\$7,500	
4	Artist Commission Fees	\$22,000	
4a	Artist Consignments		
5	Artist & Performers - Non-Salaried	\$90,200	
6	Audit	\$5,250	\$4,500
7	Bank Fees	\$350	
8	Repairs & Maintenance		
9	Catering & Hospitality	\$2,000	
10	Collections Conservation		
11	Collections Management		
12	Conferences & Meetings		
13	Cost of Sales		
14	Depreciation		

15	Dues & Subscriptions	\$100	
16	Equipment Rental		
17	Facilities - Other		
18	Fundraising Expenses - Other		
19	Fundraising Professionals	\$38,000	\$25,371
20	* Grantmaking Expense	\$5,000	
21	Honoraria		
22	In-Kind Contributions		
23	Insurance	\$5,200	
24	Interest Expense		
25	Internet & Website	\$30,000	\$20,370
26	Investment Fees		
27	Legal Fees	\$500	
28	Lodging & Meals		
29	* Major Repairs		
30	Office Expense - Other		
31	* Other	\$20,000	
32	Postage & Shipping	\$500	
33	Printing	\$200	
34	Production & Exhibition Costs	\$4,000	
34a	Programs - Other		
35	Professional Development		
36	* Professional Fees: Other	\$85,000	\$45,740
37	Public Relations		
38	Rent	\$20,000	
38a	Recording & Broadcasting Costs		
38b	Royalties/Rights & Reproductions		
39	Sales Commission Fees		
39a	Security		
40	Supplies - Office & Other	\$200	
41	Telephone		
42	Touring		
43	Travel	\$20,000	
44	Utilities		
45	<b>TOTAL EXPENSE</b>	<b>\$428,800</b>	<b>\$100,231</b>
	Total Expenses Less In-kind	\$428,800	\$100,231
46	Change in Net Assets	\$52,689	\$0

Queer Cultural Center  
MPP Budget Notes

Income

23 Corporate Contributions	Amount	Note
US Bank	\$3,500	Pending
Rainbow Grocery	\$2,000	To be submitted Spring 2015
Total	\$5,500	

24 Foundation Contributions	Amount	Note
SF Foundation	\$20,000	Awarded
Doris Duke	\$50,000	Awarded
Arcus Fdn	\$10,000	
Akonadi Fdn	\$6,000	
Ctr for Cultural Innovation	\$2,000	
Zellerbach	\$7,000	To be submitted Jan. 2015
Horizons	\$11,000	To be submitted Aug. 2014
Sisters of Perp. Indulgence	\$1,000	awarded
Hewlett Foundation	\$35,000	Year 2 of a 3-year grant
Waller and Elise Haas	\$10,000	awarded
Total	\$152,000	

26 Government - County	Amount	Note
Cultural Centers	\$100,231	awarded
	\$35,838	Awarded (Chrysalis @ \$11,050, Queer Rebels @ \$15,530, Girl Talk @ \$7,500, Still Here @ \$1,758)
SFAC - OPG	\$26,000	Awarded
SFAC - Level One	\$25,000	Awarded
SFAC - AGIP	\$186,059	
Total		

26 Government - State	Amount	Note
CAC Creating Public Value	\$12,500	Awarded
CAC Creating Public Value	\$11,500	Queer Rebels - Awarded
	\$24,000	

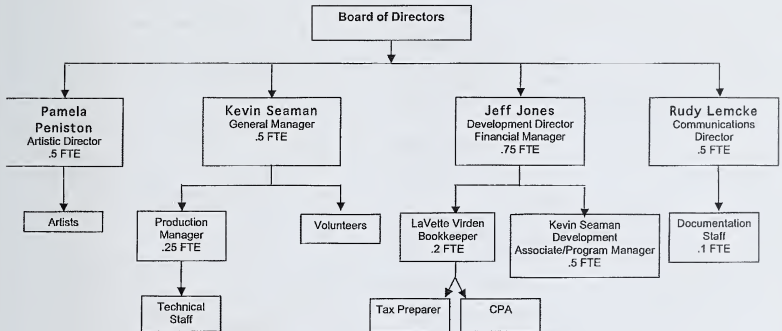
28 Federal	Amount	Note
NEA	\$10,000	Pending
Total	\$10,000	

Expenses

Item	Amount	SFAC	Note
2 Accounting	\$9,400	\$9,000	Bookkeeper LaVette Virden
3 Advertising and Marketing	\$7,500	\$0	NOAF Catalog, other postcards
4 Artist Commissioning fee	\$22,000	\$0	Creating Queer Community commissions
	\$0	\$0	Workshop facilitators @ \$4,000, CQC Manager @ \$4,000, Exhibition staff/caterers @ \$4,000, Artistic Director Pam Peniston @ \$25,000, Payments to fiscal sponsors \$86,500, 75% of CQC events box office @ \$30,000
5 Artists and performers			
6 Audit	\$5,250	\$5,000	
7 Bank Fees	\$350	\$0	
9 Catering and Hospitality	\$2,000	\$0	
15 Dues & Subscriptions	\$100	\$0	
19 Fundraising Professionals	\$38,000	\$35,000	
20 Grant Making Expense	\$5,000	\$5,000	To AAACC
23 Insurance	\$5,200	\$3,000	
25 Internet & Website	\$30,000	\$20,000	Communications Director Rudy Lemcke
27 Legal Fees	\$500	\$0	
31 Other	\$20,000	\$0	CQC will add \$20,000 to our cash reserve
32 Postage & Shipping	\$500	\$0	
33 Printing	\$200	\$0	
34 Production & Exhibition Costs	\$4,000	\$0	Annual Festival exhibition
	\$0	\$13,231	Financial Manager @ \$10,000, Summit Manager @ \$12,000, General Manager @ \$36,000, Production Manager @ \$8,000, Strategic Planning Consultant @ \$5,000, Technical production staff @ \$12,000
36 Professional Fees: Other			
38 Rent	\$20,000	\$10,000	
40 Supplies - Office & Other	\$300	\$0	
43 Travel	\$20,000	\$0	For Summit
Total	\$190,300	\$100,231	



**Queer Cultural Center  
Organizational Chart 2013-14**



In September, QCC's staff and Board will re-evaluate our staffing structure and will adopt one of four options outlined in the response to Question One. The attached organizational chart reflects our current staffing structure. As soon as a decision is made, QCC will forward an organizational chart reflecting our agreed upon plan. All current QCC staff are independent contractors who work from their home offices. Since the organization does not hire salaried personnel, QCC does not have personnel policies.





Queer Cultural Center (QCC: The Center for LGBT Art & Culture)  
762 Fulton Street  
San Francisco, CA 94102  
415.935.5948 [www.queerculturalcenter.org](http://www.queerculturalcenter.org)

## Board of Directors

### **Tina Takemoto, President**

Artist, Professor  
1655 Mission Street #1137  
San Francisco, CA 94103  
415-621-1012, [ttakemoto@gmail.com](mailto:ttakemoto@gmail.com)  
California College of the Arts  
Member since 2008

### **Cheryl Dunye, Vice President**

Filmmaker, Professor  
626-319-1244, [CDunye@gmail.com](mailto:CDunye@gmail.com)  
San Francisco State University, UCLA  
Member since 2010

### **Juba Kalamka, Secretary/Treasurer**

Artist, Activist  
5546 E. 16<sup>th</sup> St.  
Oakland, CA 94621  
510-282-9244, [juba@jubakalamka.com](mailto:juba@jubakalamka.com)  
Sugartruck Recordings  
Member since 2010

### **Blackberri**

Singer/Songwriter  
2421 12th Avenue  
Oakland, CA 94606  
510-777-0089, [achetravels@yahoo.com](mailto:achetravels@yahoo.com)  
Queers for Cuba, Community Services United  
Member since 1994

### **Jacqueline Francis, Ph.D.**

Art Historian, Author, Professor  
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415-642-1257, [jfrancis@cca.edu](mailto:jfrancis@cca.edu)  
University of San Francisco  
Member since 2013

### **Jeff Jones**

Planning and Fundraising Consultant  
424 Belfast, Pacifica, CA 94044  
650-359-5182, [redthink@aol.com](mailto:redthink@aol.com)  
San Francisco Arts Democratic Club, Political Action  
Chair  
Member since 1993

### **Jordy Jones, Ph.D.**

Artist, Curator, Professor  
PO Box 642, Laytonville, CA 95454  
414-730-3049, [drjordyjones@gmail.com](mailto:drjordyjones@gmail.com)  
College Arts Association, Society for Cinema and Media  
Studies, Fraternal in The 15 Association, SF Camerawork  
Member since 2010

### **Rudy Lemcke**

Visual Artist  
540 Alabama #322  
San Francisco, CA 94110  
415-626-8724, [Rudy2000@earthlink.net](mailto:Rudy2000@earthlink.net)  
Developing Environments (artists' cooperative)  
Member since 1993

### **Mia Nakano**

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415-577-0287, [mia@mianakano.com](mailto:mia@mianakano.com)  
Founder, Visibility Project, Hyphen Magazine  
Co-Director of RayKo Photo Center  
Member since 2012

### **Pamela S. Peniston**

182 Lisbon St.  
San Francisco, CA 94112  
415-298-3527, [Pampen1@att.net](mailto:Pampen1@att.net)  
Cultural Affairs Taskforce 1 & 2 (1992 & 2006)  
SF Artists Committee - 1993  
Asst. Artistic Director - Theater Rhinoceros, 1992-94  
Member since 1993

### **Pratibha Parmar**

Filmmaker, Writer, Educator  
1260 63<sup>rd</sup> Street, #2  
Emeryville, CA 94608  
510-529-8347, [kali8productions@gmail.com](mailto:kali8productions@gmail.com)  
Member since 2013

### **Raquel Gutiérrez**

Writer, Performer, Curator, Activist  
1353 Park Avenue  
Alameda, CA 94112  
323-217-6441, [rgutierrez@ybca.org](mailto:rgutierrez@ybca.org)  
Yerba Buena Center for the Arts, Cornerstone Theater  
Company  
Member since 2014





## **FY14-16 Grant Review Panel Approval List (July)**

### **Adrian Torres**

**Assistant Project Manager; City & County of San Francisco, Office of Economic and Workforce Development**

Adrian Torres is an Assistant Project Manager at the Office of Economic and Workforce Development (OEWD). Before joining OEWD, he served as a Planning Fellow at Pratt Center for Community Development where he worked on implementing a community plan in the Lower Broadway neighborhood in Newark, New Jersey. Adrian holds a bachelor degree in Urban Studies from San Francisco State University and has taken graduate coursework in City and Regional Planning at Pratt Institute.

### **Adriana Marcial**

**Development and Communications Manager**

Adriana joined JGPG after relocating from Chicago, IL where she served as Marketing Director for Mordine & Co. Dance Theater and as Marketing Assistant for Carol Fox & Associates where she provided marketing services to non-profit and commercial arts and entertainment organizations such as Cirque Shanghai, River North Dance Chicago, Natya Dance Theatre, and more. She also served as Program Assistant for Chicago Dancemakers Forum, assisting in efforts to fund local dance artists in their creative processes. Adriana holds a BA in dance and communication studies from Northwestern University. As a dancer, she was a company member with Mordine & Co. Dance Theater and performed works by many other Chicago choreographers.

### **Aimee LeDuc**

**Executive Director of the Berkeley Art Center**

Aimee Le Duc is the current Executive Director of the Berkeley Art Center. She received her MA in Visual Criticism from California College of the Arts in 2003 and her MFA degree in their Creative Writing program in 2004. Prior to her role at the BAC, she served as the former Gallery Manager at the San Francisco Arts Commission Gallery, and was the Associate Director of Southern Exposure, San Francisco from 2006 to 2008. Her critical writing appears in publications including Sculpture, Contemporary Arts Quarterly, the Journal for Aesthetics and Protest, Artweek, and Camerawork: A Journal of Photographic Arts.

Before attending CCA, she worked in Salt Lake City as the Assistant Visual Arts Coordinator for the Utah Arts Council, managing various statewide juried exhibitions and facilitating a career resource center for artists.

**Alka Joshi**  
**Communications Director; BRITE Group**

Alka Joshi is a communications consultant, illustrator, filmmaker, writer, and graphic novelist who pulls from her creative toolkit to design campaigns, produce collaborative events, and conduct public outreach for both public and private sector clients. After working in the fields of advertising and public relations for 10 years and running a creative marketing consultancy for 17, she obtained her master in fine art at the California College of the Arts. She holds a bachelor in art history from Stanford University. A resident of Bayview since 2005, Alka serves as the Communications Chair of the all-volunteer neighborhood group BRITE, Bayview Residents Improving Their Environment.

**Allan Manalo**  
**Development Manager; Central City Hospitality House**

Allan S. Manalo is a theater artist, writer, community activist and comic who has performed throughout the U.S. and Asia. He was the former Artistic & Managing Director of Bindlestiff Studio, a black box theater venue located in San Francisco's South-of-Market Area where he is also a member of two Community Advisory Committees. He currently works as the Development Manager for the Hospitality House in the Tenderloin.

**Allison Sparks**  
**Program Officer; Child Welfare, Stuart Foundation**

Allison Sparks joined the Stuart Foundation in 2011. Previously, Allison served as Program Officer at United Way of the Bay Area, where she focused on poverty prevention, education and positive youth development. Originally from the Northwest, Allison has worked in clinical settings including administering prevention programming to foster care youth in Queens, NY and counseling children of chronic substance abusers in Harlem. Allison earned her Master's of Social Welfare degree from the University of California at Berkeley, a Master's of Fine Arts in Photography from New York University, and a Bachelor of Arts degree in Psychology and Art History from Vassar College.

**Amy Mueller**  
**Artistic Director; Playwrights Foundation**

Amy Mueller is an award-winning director. Since taking the helm of Playwrights Foundation ten years ago she has transformed the scope of the organization into a year-round center for new plays and playwrights. Recent credits include: ...and Jesus Moonwalks the Mississippi by Marcus Gardley, One Big Lie by Liz Duffy Adams (dramaturg), Mr. Fujiyama's Electric Beach by Kevin Oakes (dramaturg), and co-creator of The Mandala Olive Project at the Exit Theatre. Director: Voices Under Water by Abi Basch, Between The Eyes by Naomi Wallace and No Good Deed by Mollena Williams. She has directed at Cutting Ball Theater, Berkeley Rep, San Diego Rep, A.C.T. Seattle and Arizona Theatre Company. She is the mother of two beautiful children.

**Andre Torrey**  
**Public Service Aide; City & County of San Francisco, San Francisco Public Utilities Commission**

Andre Torrey is a Public Service Aide in the External Affairs division of the San Francisco Public Utilities Commission, where he works on special projects of the Community Benefits Program for the Community Benefits team. He graduated with a master in Public Administration from the University of San Francisco. Andre has served as a Youth Development lead at Juma Ventures, where he helped build innovative and award-winning youth development programs that combine employment in social enterprises, college preparation, and financial asset building to help under-resourced youth achieve their dreams of a college education. Prior to his work at Juma Ventures, Andre served as the Director of Health and Physical Education at the Boys & Girls Club and was a former Defensive Linebacker in the National Football League (NFL). Prior to his graduate work, Andre obtained his B.A. in Communications from the University of Arizona.

### **Angelique Tompkins** **The SF LINKS/Bayview Underground Food Scene**

Angelique Tompkins is a highly effective project and program manager with expertise in healthcare, non-profit, financial and IT services focused on customer advocacy and optimizing services delivery. She is a pivotal change agent who motivates and aligns diverse teams through succinct goal setting and strategic adoption driving organizations to thrive. Passionate community and non-profit leader, driven to develop and deliver mission focused strategies for the benefit of local organizations. Through her unique blend of tenacity, humor, flexibility, leadership, and other motivating qualities I am intent on leveraging my professional experience to align with her passion for making an impact. Angelique is also a chef, participating in the Bayview Underground Food Scene and a member of the San Francisco LINKS.

### **Anietie Ekanem** **Founder; Third Thursday**

Since moving to Bayview a few years ago, Mr. Anietie Ekanem has been busy connecting with the community as the Bayview coordinator for the San Francisco Neighborhood Emergency Response Team (NERT) and as a member of the Resilient Bayview Executive Team. In addition he has organized 3rd Street Neighbors, an expanding group of homeowners, business owners, HOAs, professionals and artists throughout the Bayview Hunters Point. He spearheads the monthly Third Thursdays Happy Hour for professionals throughout District 10, which has brought together several hundred professionals throughout Bayview. In addition to community organizing, Mr. Anietie Ekanem has been involved in social media, marketing, product management, and development for over 18 years. In his current position at SocialNicheGuru.com, he is responsible for implementing social networks and marketing for businesses and foundations.

### **Anne Huang** **Independent strategy consultant, Community engagement specialist, and Artist**

Dr. Anne Huang is an independent strategy consultant, community engagement specialist, and artist with over 20 years of experience. Dr. Huang works with arts organizations that have reached a critical juncture of growth, and helps them build capacity for long-term sustainability. She is currently working with KALW public radio.

After working as a dentist for a decade, Dr. Huang entered the nonprofit world to fulfill a lifelong goal of working in the arts. As Executive Director of the Oakland Asian Cultural Center (OACC), she transformed a struggling arts organization into a vibrant cultural institution. She solidified the organizational foundation to expand cultural programs, built strategic partnerships, and diversified funding sources. Under the leadership of Dr. Huang, OACC forged innovative partnerships with organizations such as the Independent Television Service, Oakland Museum, Angel Island Immigration Station Foundation, California College of the Arts, Stern Grove Festival, StoryCorps, KALW, and KQED. Dr. Huang also served as the Project Director for the Oakland Chinatown Oral History Project, which sought to preserve Oakland Chinatown's cultural legacy through intergenerational dialogue.

As an artist, Dr. Huang has performed extensively as a singer with the Oakland Interfaith Gospel Choir, as a dancer for Obakoso (an Afro Cuban dance ensemble), and as a classical pianist. Dr. Huang has served on the multicultural symposium panel for WESTAFF (Western States Arts Federation), San Francisco Arts Commission's Cultural Equity Grants panels, and City of Oakland's Cultural Arts funding panels. She was the co-chair for City of Oakland's Mayoral Arts Task Force, as well as guest faculty for the National Dance Project's Regional Dance Development Initiative. Dr. Huang is a graduate of LeaderSpring, a two-year leadership-training program for non-profit executive directors.

#### **Archana Horsting**

**Executive Director and co-founder; Kala Art Institute**

Archana Horsting, Executive Director and co-founder of Kala Art Institute, received a B.A. with honors from U.C. Santa Cruz, studied art history at the University of Padova, Italy, and art practice at Accademia di Belle Arti di Venezia. She pursued independent post-graduate study with Krishna Reddy and Stanley William Hayter at Atelier 17 in Paris, and with Akira Kurasaki. Her artwork has been exhibited and collected throughout the U.S. and internationally. She has been a Visiting Artist at U.C. Santa Cruz and Mills College, has served as a Site Visitor for the National Endowment for the Arts, and as a panelist for the California Arts Council. In 2008, Archana served as an on-site consultant to CECArtslink for a project in St. Petersburg, Russia focused on the conversion of obsolete factories into cultural facilities and live/work spaces.

#### **Arielle Julia Brown**

**Playwright, Teaching artist and Arts Administrator**

Arielle Julia Brown is a playwright, teaching artist/facilitator and arts administrator based in Oakland, Ca. Over her 10-year career, Arielle has most worked most intensively as a teaching artist with Destiny Arts Center, a core-member of Theatre Without Borders and as a theatre practitioner throughout the U.S. and abroad. Arielle's theatre work is rooted in peacemaking on both local and international levels. Arielle is the Artistic Director of The Love Balm Project, a Bay Area theatre workshop series and performance that explores the testimonies of local mothers who have lost children to systemic violence. Workshop and performance iterations of The Love Balm Project have been presented at or in partnership with 7Stages Theatre, Theatre of Yugen, The MilkBar, Eastside Arts Alliance, La Peña Cultural Center, San Francisco Playhouse The Triangle Lab (A joint program of Intersection for the Arts and Cal Shakes) and Yerba Buena Center for the

Arts. Arielle's international theatre experience includes work in Senegal and East Africa. Arielle received her B.A. from Pomona College where she studied Theatre and Africana Studies.

**Beth Rubenstein**  
**Nonprofit and Arts Consultant**

Beth Rubenstein is passionate about the intersection of the arts, community development and youth. She is the co-founder of the Out of Site Youth Arts Center in San Francisco. Her work there as the long-time executive director was driven by a two-fold aspiration: to put the arts at the forefront of community change and health, where it is both the core and catalyst for the neighborhood, and to empower youth to be articulate, engaged community members. She is also an architect, and has taught at the high school and college level (Yale College and RISD). After 13 years at Out of Site, she is now a nonprofit and arts consultant. She has a Master of Architecture from Yale University, and a B. A. in art history from Barnard College, Columbia University. Her architectural practice has focused on design/build projects, and she has led community development projects in Nicaragua.

**Bianca Gutierrez aka Bianca Starr**  
**TV Personality**

BIANCA STARR is all things fashion in San Francisco. A Mission District native and daughter of famous Latin radio personality Marcos Gutierrez, Bianca has built a brand that focuses on Fashion, Culture and Community art projects with the flavor of the Mission. She has a television show titled B\*Starr TV and also host radio programs periodically.

**Brad Erickson**  
**Executive Director, Theatre Bay Area**

Brad serves as executive director of Theatre Bay Area, one of the nation's largest regional performing arts service organizations, with 400 theatre and dance company members, and nearly 3,000 individual members. Brad also serves as the president of the California Arts Advocates, the statewide advocacy organization for all the arts, and as the California State Captain for Americans for the Arts. He is the co-founder and co-director of Arts Forum SF, advocating for the arts in San Francisco, and is the Chair of the Mid-Market Project Area Committee of the San Francisco Redevelopment Agency.

Before coming to Theatre Bay Area in 2003, Brad served as executive director of the Northern California Supplier Development Council, a nonprofit dedicated to promoting and strengthening ethnic minority-owned businesses. Also a playwright, his play *Woody & Me* received an NEA grant for its 2001 world premier at the Phoenix Theatre in Indianapolis, IN and was selected as best new play in the 2000 Festival of Emerging American Theatre. His play, *The War at Home*, received its world premiere at San Francisco's New Conservatory Theatre in September of 2006, and won an award for Best New Script from the Bay Area Theatre Critics Circle. Currently Brad is developing two new plays: *American Dream*, *el sueño del otro lado*, at New Conservatory Theatre Center where it is set to premiere in 2012, and *Milagro*, through the Playwrights Lab at the Throckmorton Theater in Mill Valley, CA. As an actor, Brad was last seen onstage in the Magic Theatre's West Coast premiere of Steve Yockey's *Octopus*.

**Brian Karl**  
**Program Director; Headlands Center for the Arts**

Brian Karl has worked professionally for over two decades as a curator and administrator at art organizations and programs in support of a wide range of creative media. This has included positions at Los Angeles Contemporary Exhibitions (also known as LACE), Art-in-General gallery, and Harvestworks Digital Media Arts, as well as at Headlands Center for the Arts (during more than one period). He has also consulted as a curator, technician and guest speaker for organizations such as the California College of Art, Creative Time, Composers Forum, Kadist Foundation, the San Francisco Art Institute, Yerba Buena Center for the Arts, and the Mabou Mines, Squat and Wooster Group theater companies, along with having served as an editor and producer for Tellus, the Audio Art Magazine.

He completed his doctoral dissertation in music and anthropology at Columbia University after conducting archival and field research in Morocco, Spain and the U.S. in the Arabic, English, French, and Spanish languages. He has taught widely a number of courses in cultural anthropology at the university level, and most recently a cross-disciplinary course at the California College of the Arts, while continuing to produce and direct a number of independent experimental video documentaries, often in collaboration with others. Several of these completed projects have received awards when screened at film festivals, as well as have been purchased for collections and/or commissioned by galleries and museums internationally.

**Brigette R. LeBlanc**  
**Commissioner; Southeast Community Facility Commission**

Brigette LeBlanc is a native of San Francisco Bayview Hunter's Point. She has her bachelor degree in Mass Communications from California State Hayward and a master degree in Tourism Administration with a concentration in Event Planning from George Washington University in Washington, D.C. With over 16 years of experience in the hospitality, entertainment, and political arenas, LeBlanc launched her own event management firm in Washington, D.C. (1998) and in San Francisco (2006). Former Mayor Gavin Newsom appointed LeBlanc to the Southeast Community Facility Commission in 2010.

**Carrie Leilam Love**  
**Program Manager, Bay Area Video Arts Coalition**

Carrie Leilam Love has an MFA in fiction from San Francisco State University and has been published by Diner Journal and Intersection for the Arts. She blogs about fashion and culture at Ironing Board Collective, and worked as a teaching artist for WritersCorps, a program of the San Francisco Arts Commission. In her free time, she plays roller derby with the Bay Area Derby Girls and curates her soon-to-be renowned 80s boot collection.

**Celia Herrera Rodríguez**  
**Visual Artist and Educator**

Celia Herrera Rodríguez (Xicana/O'dami) is a visual artist and educator whose work reflects a generational dialogue with Xicana/o, Indigenous Mexican and North American thought, spirituality and politics. She teaches Xicana/o Art History, Thought & Practice in the Chicana/o Studies Program at UC-Berkeley, and Diversity Studies at California College for the Arts in Oakland, CA. She holds an MFA in Painting for the University of Illinois, Champaign-Urbana and a BA in Art & Ethnic Studies from CSU-Sacramento. Her work has been exhibited nationally and internationally, including: CN Gorman Museum, UC-Davis, CA; The Institute of American Indian Art Museum, Santa Fe, NM; The Oakland Museum of California; The De Saisset Museum, Santa Clara University, CA; The Triton Museum, Santa Clara, CA; Glass Curtain Gallery, Columbia College of Chicago; The Chicano Resource Center at the UC-Santa Barbara; Tufts University Gallery, Medford, MA; C.A.G.E. Gallery, Cincinnati, OH; Name Gallery, Chicago; Centro Cultural Santo Domingo, Oaxaca, México; The Centro Colombo Americano, Medellín, Colombia, and most recently at the Department of Hispanic Studies, University College Cork, Ireland, and the Benson Library, University of Texas at Austin. Conceptual and artistic collaborations (story concept, set and scenic design) with Cherrie Moraga include: "The Hungry Woman, a Mexican Medea" Pigott Theater, Stanford University, 2004; "La Semilla Caminante" Intersection for the Arts, SF, CA, 2010, and "New Fire, To Put Things Right Again" at Brava Theater, SF CA, January of 2012. A series of drawings are published in Cherrie Moraga's new book of essays: "Xicana Codex of Changing Consciousness, Writing 2001- 2011," published by Duke University Press.

#### **Charles "Chuck" Collins**

**San Francisco Arts Commissioner/President and CEO of the YMCA of San Francisco**

Community leader, association branch chief executive and Harvard trained lawyer Charles Collins was born in the Fillmore community of San Francisco. Collins attended college at Williams College, where he earned his B.A. degree with honors in 1969. Four years later, Collins earned his M.S. degree from the Massachusetts Institute of Technology, and subsequently his J.D. degree from Harvard Law School in 1976. Upon completing his education, Collins began his professional career working with the law firm of Steinhart and Falconer, and then the law firm of Berkeley and Rhodes. An active member of the San Francisco and California communities, Collins led a comprehensive study for the City and County of San Francisco in 1979 and subsequently became the deputy secretary of the Business, Transportation and Housing Agency for the State of California in 1980. Collins has also served in leadership capacities as president and chairman of WDG Ventures, Inc., a real estate development firm in San Francisco; president and chief executive officer of the Family Service Agency of San Francisco; and president and chief executive officer of the YMCA of San Francisco. In his work with the YMCA, Collins has supported its mission to strengthen the foundations of communities through youth development, healthy living and social responsibility. Collins has received much recognition for his work in community development, including the 2003 Bicentennial Award from Williams College. In 2005, Collins was named the senior vice chairman of the National Urban League. For his dedication to the organization, the National Urban League established the Charles Collins Award in his honor. Collins was the author of *The African Americans*, a collection of photographs recognizing the accomplishments of African Americans in various capacities. He was also the senior editor of *A Day in the Life of Africa*.

#### **Chike C. Nwoffiah**

## **Actor, Theater Director, Filmmaker, and Educator**

Chike C. Nwofiah is a graduate of the University of Lagos, Nigeria; Columbia University's Graduate School of Business INM program and Leadership Mountain View class of 1999. He is the Founder and Executive Director of Oriki Theater, a Mountain View based performing arts company that provides African entertainment, educational and youth development programs. Nwofiah is an adjunct professor at Menlo College in Atherton, California where he teaches African and African American History. He is a past president of Mountain View Community Television; a former board member of the Chamber of Commerce Mountain View and the Arts Council Silicon Valley. He is currently on the board of the Chamber of Commerce Mountain View Education Foundation, Alliance for California Traditional Arts, California Black Arts Alliance and the Palo Alto Red Cross.

An award winning filmmaker and director, Mr. Nwofiah won the 1998 International Cinema in Industry Competition (Cindy) gold award and the Black Filmmakers Hall of Fame award for his children's film of African folk stories - Ago! Ameer! Nwofiah's other projects include: A Jewel in History - a feature length documentary on the history of Black hospitals in America. "Jewelâ" is in distribution through the UC Berkeley Media Center. His 2004 documentary "A Killing in Choctawâ" on a 1962 race killing in Choctaw County Alabama was reviewed by the New York Times and premiered in Europe at the XX Black International Cinema Festival in Berlin, Germany in May 2005 where it won the Award for Best Film on Black Experience. "A Killing in Choctawâ" also won the 2006 Telly Awards. Nwofiah's latest project is a feature length drama Sabarâ that is currently in post-production and due for release in summer of 2007.

## **Christine Lim**

### **Director of Education and Artistic Administration; San Francisco Performances**

Lim is in charge of the organization's education campaign, which serves over 14,000 participants through more than 150 programs. She also directs backstage operations and liaisons with the artistic managers. Before Lim started working for S.F. Performances in 2002, she was program director for the Cypress String Quartet in San Francisco, and worked for Mother Jones magazine. A UC Berkeley graduate, she has trained as a classical pianist, and is a native speaker of Korean.

## **Courtney Fink**

### **Executive Director; Southern Exposure**

Courtney Fink has been the Executive Director of Southern Exposure (SoEx) since 2003. She has 18 years of experience developing the capacity of visual artists and the systems that support them. Ms. Fink is responsible for guiding SoEx's vision and the organization's commitment to support artists and youth in a dynamic environment, in which they are encouraged to develop and present new work and ideas. She has led the organization through tremendous transitions including several relocations and has developed major new program initiatives. Prior to joining Southern Exposure, Ms. Fink held positions at California College of the Arts and Capp Street Project in San Francisco, as well as Franklin Furnace in New York.

In her SoEx leadership role, Ms. Fink developed with SoEx's Curatorial Committee, SoEx Off-Site, a major yearlong series of public art projects, and the acclaimed

exhibition Practice Makes Perfect: Bay Area Conceptual Craft. She curated The Way We Work, which was selected by Artforum as one of the best exhibitions in 2004 and developed SoEx's grant program Alternative Exposure. Ms. Fink is currently involved in several national arts field-building projects, in an effort to develop new networks connecting visual arts organizations locally and nationally, in partnership with the National Alliance of Media Arts and Culture, and the Warhol Foundation. Ms. Fink has served as a juror for Creative Capital, Headlands Center for the Arts, San Francisco Arts Commission, and the San Francisco International Film Festival among many others institutions nationwide, and has lectured locally and nationally, including Portland State University, Stanford University, Capital City Arts Initiative in Nevada, the 2007 NAMAC conference in Austin, Texas, and InFest, an international convening of artist-run culture in Vancouver, Canada in 2004. Originally from Los Angeles, California, she holds a B.A. in art history and fine arts from Skidmore College in Saratoga Springs, NY. Courtney also serves on the Board of Directors of the Seed Fund and The Andy Warhol Foundation for the Visual Arts.

**Curt Yagi,**  
**Executive Director, Real Options for City Kids (ROCK SF); Musician**

Curt Yagi joined the ROCK family as a volunteer in 1998, a Board Member/Chair in 2000 and finally as the Executive Director in 2003. Prior to ROCK, Curt spent several years in the corporate sector where he held a variety of business and technology consulting positions at small and large companies. Prior to ROCK, Curt held the position of Chief Operating Officer at a small San Francisco company, where he gained valuable operational experience, which he is able to leverage at ROCK today. Curt was the 2006 YNPN Executive Director of the Year, a 2006 graduate of Leadership San Francisco and a 2007 fellow at LeaderSpring. Curt holds a BS degree in Computer Science from the University of California at Davis. In his spare time, you might find Curt chasing around a soccer ball on the soccer field or performing music throughout the Bay Area.

**Cynthia Taylor**  
**Assistant Director; Public Programs, Oakland Museum of California; Vocalist**

Cynthia Taylor, Assistant Director of Public Programs, in the Audience & Civic Engagement Center of the Oakland Museum of California, oversees the planning, development, implementation, and evaluation of public programs and community engagement on and offsite, in association with exhibitions, the OMCA collection, and topical California issues. An arts administrator for 20 years, her leadership roles with organizations related to the arts, race, gender and class programs and events include: SFJAZZ, SF League of Women Voters, Oasis For Girls (Executive Director), UNESCO via '06 ZeroOne San Jose Biennial International Art & Technology Festival (Education Director), diRosa Preserve, and Yerba Buena Center for the Arts (Associate Curator of School & Youth Programs), where her Young Artists at Work program was honored with the 2002 Coming Up Taller Award from The President's Committee on the Arts and the Humanities, NEA, NEH & IMLS. Holding a BA in Liberal Arts/Studies (Creative Arts emphasis in Arts Administration & Music/Classical Vocal Performance) from San Francisco State University, she serves on the Artist Advisory Committee for the Yerba Buena Gardens Festival, and the Alumni Committee for LeaderSpring, a competitive two-year executive leadership fellowship for nonprofit executive directors (2007 graduate). She has proudly served on many arts and artist project granting panels for the San Francisco Arts Commission, City of Oakland Arts & Crafts, and Djerassi Artist

Residency throughout her career. A California native from the south bay, Taylor has lived in the Mission District of San Francisco for 18 years, and is a professional vocalist who performs and records with Charming Hostess (Tzadik Records), and Lord Loves A Working Man (independent) regularly, in addition to vocal and voice-over studio work (Third Eye Blind & other SF rock bands, etc.).

**Dave Archuletta**  
**Executive Director**

Prior to joining Joe Goode Performance group Dave served as Program Director for Bill T. Jones/Arnie Zane Dance Company, where he built the Company's first education and licensing programs from the ground up, increased earned income revenue, negotiated major commissioning agreements and oversaw the Company's U.S. and international tours. Prior to joining the BTJ/AZ Dance Company, he was Managerial Associate in the Dance Division of IMG Artists, managing the touring and performance operations of major dance companies such as Twyla Tharp, Lyon Opera Ballet, Pilobolus, Miami City Ballet, and more. An honors graduate of UC Berkeley, Dave began his career in San Francisco as Curatorial Performing Arts Production Coordinator at Yerba Buena Center for the Arts. Dave is also an independent musician and producer.

**DJ Brookter**  
**Deputy Director; Young Community Developers, Inc. (YCD)**

Dion-Jay Brookter holds a bachelor degree in speech communication with an emphasis in business from Utah State University and MBA. Before joining Young Community Developers, Inc. (YCD) staff, he worked for World Savings, Icon Health & Fitness, and Fresno Career Development Institute, Inc. In his position as deputy director of YCD he oversees nine programs, a staff of 22, and assists with the management of their 3 million dollar budget. Dion-Jay has been instrumental in developing and cultivating relationships with corporate entities and other southeast community-based organizations.

**Earl Shaddix**  
**Owner; Earl Bread & Brittle**

Earl Shaddix co-founded Bayview Underground Food scene, which is a market place for Bayview food artisans and local craftspeople to sell their goods; Bayview Mercantile at All Good Pizza, a weekend street food fair held throughout the year; and the first Etsy event in partnership with All Good Pizza, which brought over 1000 people to shop locally in Bayview. As the owner of a small business, 'Earl' Bread & Brittle', he has donated proceeds from sales to many local groups doing great work in Bayview. He is also an enthusiastic art collector of Bayview artists.

**Ed Donaldson**  
**Certified Economic Development Professional**

Ed Donaldson was born and raised in Bayview Hunters Point. In 2004, he accepted a position with San Francisco Housing Development Corporation, which allowed him to participate in several development projects and economic development activities along the Third Street Corridor. As a certified economic development finance professional, he recognized how art can be a driver in the economic development of Bayview Hunters

Point. Currently, he resides in Bayview with his family and is active with several organizations within the community.

#### **Ed Hammonds**

**Director of Commercial Real Estate; East Bay Asian Local Development Corporation**

Ed Hammonds joined EBALDC in October 2012 to head the newly created Commercial Real Estate Department (CRE). He comes to EBALDC with more than 39 years experience as a commercial real estate broker and asset manager. He is the designated broker/officer for the EBALDC corporate real estate license. As a principal of his own firm, Ed oversaw the management of over 1 million square feet of commercial properties and over 700 residential apartment units. At EBALDC, Ed is tasked with assisting the EBALDC team in the acquisition of new properties and guiding the Commercial Real Estate Department to better manage the 300,000 square foot commercial portfolio and creating the capacity for future growth.

#### **Eddy Zheng**

**Commissioner, Southeast Community Facility Commission; Project Director, Community Youth Center of San Francisco**

Mr. Zheng has been an active advocate for minority communities and multiracial coalition building for the past two decades. Through his work on crime prevention, economic and social empowerment, and neighborhood revitalization, Mr. Zheng's believes in improving the health, safety, welfare, and economic well-being of disenfranchised communities, particularly in the southeast sector of San Francisco. He has served on the San Francisco Reentry Council, the Central Police District Community Police Advisory Board, and the San Francisco Chinese for Affirmative Action Board of Directors, as well as co-chairing the Asian Prisoners Support Committee of Oakland. He has worked for the Community Youth Center of San Francisco for six years, ascending from a Case Manager/Outreach Work to being appointed Program Director of the Bayview branch office in November 2012.

#### **Elizabeth Brodersen**

**Director of Education, American Conservatory Theater**

Elizabeth Brodersen was appointed A.C.T.'s first Director of Education in 2011. She previously led the theater's audience education efforts for 19 years as Publications Editor, overseeing all of A.C.T.'s dramaturgical publications, including Words on Plays, A.C.T.'s celebrated in-depth study guide, of which she is the founding editor. Brodersen co-chaired the Education Committee formed by the A.C.T. Board of Trustees during the theater's strategic planning process and has led the subsequent expansion of A.C.T.'s educational and community outreach efforts. As a member of the senior management team, she works closely with the Education Committee of the A.C.T. Board of Trustees and oversees the programs administered by A.C.T.'s Education Department, which annually serve more than 9,000 students in the Bay Area, including: Student Matinees (SMATs); ACTsmart Partnerships with schools and community-based organizations, including in-depth long-term residencies at San Francisco's continuation schools, Downtown High School and Ida B. Wells High School, and the Tenderloin Boys & Girls

Club; the annual Will on Wheels school tour of Shakespeare classics; and Back to the Source, A.C.T.'s acclaimed annual educator institute.

**Ellen Oh**

**Program Administrator, Institute for Diversity in the Arts at Stanford University**

Ellen Oh is currently Program Administrator for the Institute for Diversity in the Arts at Stanford University. Previously, she served as Executive Director of Kearny Street Workshop (KSW), the nation's oldest Asian American multidisciplinary arts organization. At KSW, Ellen was not only responsible for the program vision and development, but also the community-building, fundraising, marketing and financial management that supported it. Ellen has an M.A. in Arts Administration from Columbia University and has spent over ten years working nonprofit arts organizations both nationally and internationally. Her experience includes serving as Associate Director of Marketing for Sundance Institute, Marketing and Community Outreach Associate at the Asian Art Museum of San Francisco, Public Relations Coordinator for the Korean Pavilion at the 2001 Venice Biennale and Volunteer Program Manager for America's Smithsonian traveling exhibition.

**Emiko Ono**

**Program Officer, Hewlett Foundation**

Emiko Ono is a program officer for the Hewlett Foundation managing a diverse portfolio. Ms. Ono came to the Foundation from the Los Angeles County Arts Commission, where she managed a portfolio of 350 grantees from all artistic disciplines with budgets ranging from \$5,000 to more than \$10 million. Earlier in her career, she served as director of grant and professional development programs for Arts Council Long Beach, and prior to that she was manager of education initiatives and partnerships for the Natural History Museum of Los Angeles County. Ms. Ono graduated with a bachelor of arts degree in anthropology from the University of California, Berkeley, and later earned a master of science in education from the Bank Street College of Education in New York City.

**Emily Ford Dirks Garvie**

**Development Manager at Young Audiences of Northern California**

Emily brings experience both as an administrator and as a professional artist to her work in the field of arts administration. In her current role of Development Manager at Young Audiences of Northern California, Emily is responsible for grants management and grant seeking, as well as donor communications and individual fundraising. Emily serves as co-chair of the Development Cohort of the Young Audiences National Network and is a member of the Network's Emerging Leaders Group. Before transitioning to a career in arts administration, Emily studied music at Yale and Manhattan School of Music and performed opera professionally in the United States and Germany. While singing professionally, Emily worked as a teaching artist, and gained experience in program design and implementation while developing her own grant-funded education programs. Emily is proficient in German, Spanish, French and Italian. She continues to sing and teach voice on weekends, and is a passionate consumer of the diverse artistic delights on offer in the San Francisco Bay Area.

**Ernesto Soprani**

**Artist, Interim Director at SF/Bay Area Emerging Arts Professionals and Director of AIRspace**

Ernesto Soprani is an artist/art advocate based in San Francisco California. His work looks to uncover innovative and self sustainable models of presenting art and performance, specifically by means of exploring access channels to and for art makers. Ernesto's practice is researched-based and collaborative, he is interested in creating spaces for critical discourse, and open dialogues around alternative modes of experiencing and supporting art production. His work is strongly based on networked development community rearing and design thinking practices.

Ernesto is founder director of THEOFFCENTER, lead instigator/producer of The Arts Building Consortium or [ABC], and co-lead curator of FRESH Performance Festival in San Francisco. He is currently holding the post of Interim Director at SF/Bay Area Emerging Arts Professionals as well as that of Director of AIRspace, the oldest queer performance residency in San Francisco.

**Genny Lim**

**Poet, Playwright, Performer, and Educator**

Genny is a San Francisco native poet, playwright, performer and educator. Her live poetry and music collaborations with artists such as Jon Jang, Francis Wong and Max Roach, have brought her acclaim at home and international recognition in Venezuela and Bosnia-Herzegovina. Genny's play, Paper Angels, was produced here in the U.S. as well as Canada and China. She is the author of two books of poetry, Winter Place and Child of War and Island: Poetry and History of Chinese Immigrants on Angel Island.

**Gwendolyn Westbrook**

**Chief Executive Officer, United Council of Human Services**

Gwendolyn Westbrook grew up in San Francisco and received her bachelor degree from San Francisco State University in political science and speech communications. In 2004 Westbrook was selected by "Mother Brown" ---- Barbara Jean Brown ---- to serve as interim chief executive officer of United Council of Human Services (UCHS) and Mother Brown's Dining Room and was formally appointed a year later. As the CEO of UCHS and Mother Brown's Dining Room, Gwendolyn oversees the organizations \$3.1 million annual budget, whose services include a mobile feeding operation for homeless and impoverished San Franciscans and a drop-in and homeless center.

**Isabel Yrigoyen****Performing Arts Manager; Yerba Buena Center for the Arts**

Yrigoyen has been a longtime member of the San Francisco Bay Area arts community, as programmer, producer, concert coordinator, and publicist. She also serves as the Music Curator of New Frequencies, a new annual music series at YBCA that showcases experimental and adventurous international non-genre specific music from around the globe; New Frequencies is committed to presenting San Francisco Bay Area emerging and world-class musicians who are innovators in their specific genres.

Prior to her joining YBCA in 2003, Ms. Yrigoyen launched Zunzún Promotions & Productions in 1999, Zunzún Promotions & Productions was an entertainment company based in Oakland, California, dedicated to producing and publicizing musical and entertainment programs, with an emphasis on jazz, Latin jazz, world music and dance. Zunzún Promotions & Productions produced and promoted festivals, concerts and events that highlighted world-renowned artists and San Francisco Bay Area acts in diverse performing venues, clubs, theaters, and outdoor venues.

For a short period, Isabel stepped in as visiting Artistic Director at the Brava Theater Center in 2002-03 while the Founding Artistic Director was on hiatus from her position, and promoted, produced and programmed a series of concerts and theatrical productions in her stead. Prior to starting her own freelance business, Ms. Yrigoyen worked as publicist and concert programmer for the San Francisco Jazz Festival from 1994 to 1999. In addition to her work as publicist for a number of institutions and individuals, Isabel has coordinated and/or curated a diverse array of musical events, concerts, and festivals for major institutions and organizations throughout the Bay Area.

Ms. Yrigoyen has a B.A. degree in Women's Studies, with a minor in music. She received a certificate from the San Francisco Renaissance Entrepreneurship program focusing on business and marketing skills. Currently, Isabel studies piano and singing at the Jazzschool in Berkeley, CA. Originally from Ciego de Avila, Cuba, she resides in Oakland, California.

**Ivan Jaigirdar****Artistic Director; 3rd I South Asian Film Festival**

Ivan Jaigirdar received a BA in the Humanities from UC Berkeley in 1991 and a Master's in Film from San Francisco State university in 1997, where he served as the teaching assistant for nationally known Vietnamese American filmmaker Trinh Minh-Ha. In 1992, he co-founded the Multimedia South Asian Theater Collective and toured with the company to Los Angeles, Oregon and New York. His original film "The Hate Man, Street Philosopher" premiered at the Mill Valley International Film Festival in October 2002. Jaigirdar co-founded 3rd I in 2001 to make independent South Asian cinema accessible to the American public. He has established a national network of organizations that screen South Asian films including groups in New York, Washington DC and Los

Angeles. He has served on the film selection communities of the past six Asian American Film Festivals. Jaigirdar served as the Artistic Director of Artists Television Access from 1997 to 2003 and is now a member of its Board of Directors. He has curated numerous screening programs, such as the Mad Cat International Women's Film Festival, The Animation Film Festival, the Black Film Festival, the Bike Messengers Film Festival, Noise Pop Film Festival and the several South Asian queer film events.

### **Jack Carpenter** **Lighting Designer**

Jack Carpenter has designed lighting and scenery for Dance, Music, Theater, Museum Exhibits and Opera. His work can be seen with such varied companies as the Bishop Museum, SF Ballet, SF Symphony, Detroit Symphony, Chanticleer, Women's Philharmonic, Kronos Quartet, Berkeley Repertory Theatre, Center Rep, Oakland Ballet, Joe Goode Performance Group, Nancy Karp +Dancers, ODC/SF, Zaccho Dance Theatre, Lily Cai Chinese Dance, Project Bandaloop, Eureka Theatre, as well as 12 years as resident designer for Diablo Ballet. His work has been seen in Kennedy Center, Lincoln Center, NY Metropolitan Museum, Davies Symphony Hall, Macau, Honolulu, and Yerba Buena Center for the Arts, Detroit Opera House, and Walker Arts Center and in most major metropolitan areas of this country. Notable productions for Mr. Carpenter include Inspired By America for the Cypress String Quartet, Crossing for Project Bandaloop, Curlew River for Chanticleer, the world premiere of Angels In America, for the Eureka Theater Company, Walk Before Talk, and Lost Their Footing for Diablo Ballet, Picture: Powderhorn/Redhook, Ghost Architecture, Invisible Wings and Arrival and Departure for Zaccho Dance Theatre, Beauty Queen of Leenane for Berkeley Repertory Theater, Thirsting for Oakland Ballet with a live musical performance by Zap Mama., Humansville, Transparent Body, and Grace for Joe Goode Performance Group, The Water Project for ODC, Concerto Romantique for San Francisco Ballet, and MLADA for SF Symphony. Mr. Carpenter has received four Bay Area Critics Circle Awards, and four Isadora Duncan Awards for lighting design. Besides extensive design work, for nine years Mr. Carpenter was the Production Manager for Theater Artaud and is currently in his 6th year as Production Manager for World Arts West, the producers of the San Francisco Ethnic Dance Festival.

### **Jaime Cortez** **Artist and Educator**

Jaime Cortez is the former program fellow for Arts and Culture with the San Francisco Foundation's Multicultural Fellowship Program. Cortez's extensive experience includes his work in AIDS prevention, education, and arts management. He worked for five years as the program manager of Galeria de la Raza, a multidisciplinary community-based arts organization in San Francisco. Cortez has had over a dozen of his stories included in anthologies, and he has edited many HIV prevention publications, often working at the intersection of public health and art. His graphic novella "Sexile," about a transgender HIV activist from Cuba, was nominated for an American Library Association Award, and the HIV prevention comic anthology "Turnover," which he edited, was a finalist for the Independent Publishers award. Cortez has exhibited his art at venues across the Bay Area including the Berkeley Art Museum and Pacific Film Archive, Oakland Museum of California, The Lab, Southern Exposure and other alternative art spaces. Cortez holds a Bachelor's degree in Communications from the University of Pennsylvania and a Master's degree of Fine Arts from the University of California at Berkeley.

**Janine Greer****Commissioner, Southeast Facility Community Commission**

Ms. Greer is a therapist, a psychology instructor, and a community worker, and has served the Bay Area community for more than two decades. She spent nearly a decade of her young life as a counselor with Nailah House, a girls' group home, where she supported girls from a variety of backgrounds and experiences. She received a master in counseling psychology from the University of San Francisco in 2009, and has been working for the last several years as both a psychology instructor with the College of Alameda, and as a counselor, caseworker, and program director at several family service centers around the Bay Area.

**Jason Brock****Performing Artist**

Jason Brock is a television, film and stage star. He was recently seen in homes all over the world as a finalist on X-Factor singing songs like "New York State of Mind." Jason also starred in the film, "Love is not Enough," which played at film festivals all over the world, including the Frameline Film Festival in San Francisco.

Jason has played Hedwig in "Hedwig and the Angry Inch" at the Boxcar Theatre and a demented flower girl in Taylor Mac's "The Lily's Revenge" at Magic Theatre. Jason began his San Francisco career singing jazz, pop and R&B tunes at Martuni's Piano Bar. He'll be performing a brand new show at Martuni's beginning March 30th, 2013.

**Jason Wallach****Program Coordinator, Center for Political Education**

Jason Wallach has worked at the intersection of art and politics for most of his professional life. As National Grassroots Coordinator for the Mexico Solidarity Network, Jason organized a national campaign to build Day of the Dead altars to honor victims of gender-based violence in Juarez, Mexico. He served as Program Director of the Mission Cultural Center for Latino Arts from 2009-2012, where he organized the Performing Arts calendar with local, national, and international musicians, theater practitioners, dance choreographers, poets and performance artists. Jason currently coordinates the SF-based Center for Political Education, a volunteer collective which produces creative educational events that expand the collective imagination and furtive notions of the possible. He lives in Oakland.

**Jeremy Liu****Community Development Strategist**

Jeremy Liu is responsible for setting strategic priorities for CDP and directing management, investor relations, and development activities. As an experienced real estate developer and chief executive, he has a unique background in urban and

community planning, environmental planning and permitting, affordable and mixed-income housing, commercial real estate creative placemaking/arts and cultural planning, and technology development.

He previously served as the executive director of two nationally recognized community development corporations that focused on housing and commercial real estate development and management as well as community economic development. He is also a Co-Founder and Principal of Creative Ecology Partners (CEP), an affiliate of CDP that serves as an art & design studio and incubator for urban, economic and community development innovation. Liu has written and lectured in the US and abroad about participatory planning, housing and real estate development, the role of technology in urban planning and community development, and he regularly writes for Rooflines, the housing and community development blog for Shelterforce Magazine, a publication of the National Housing Institute. He has served on review panels for the National Endowment for the Arts, the National Endowment for the Humanities, the National Science Foundation, the New England Foundation for the Arts, the San Francisco Arts Commission and ArtPlace. He has received an Artadia Artist Prize, a Visible Republic Artist Grant, LEF Foundation Contemporary Work Fund and Creative Work Fund grants.

Mr. Liu has served on several Boards including The Center for Neighborhood Technology, The New England Foundation for the Arts, and the Interaction Institute for Social Change. He is also a Board Member of the I-GO Car Sharing, recently sold to Enterprise Rental Car. His projects have received funding from the MacArthur Foundation, Ford Foundation, the Atlantic Philanthropies, the San Francisco Foundation, the Boston Foundation, and the Barr Foundation.

#### **Joan Pinkvoss**

##### **Executive Director, Aunt Lute Book Company**

Ms. Pinkvoss has over 28 years experience in the commercial publishing world and has a national reputation in the field of editing, having won two national publishing awards. Originally the sole proprietor of a smaller Aunt Lute Book Company, Ms. Pinkvoss, in 1990, successfully led the transition of Aunt Lute to a non-profit corporation, the Aunt Lute Foundation, encompassing a broader vision for the field of literature. Under her direct supervision the company has published a total of 62 titles, many of them receiving literary awards and distinctions. The mission of the Aunt Lute Foundation is to support and publish new writers from a variety of cultures and sub-cultures, both within the United States and from other countries. Choosing narratives that are relevant to pressing community issues, Ms. Pinkvoss, has spent major energy on outreach, networking with community members and hiring consultants from within communities to produce accessible literary programs, panels and performances. Ms. Pinkvoss has led several manuscript workshops and tutorials in the Bay Area. She has also sat on national and local symposium panels, advocating for the importance of non-profit literature in a democratic and socially just world.

#### **Joe Goode**

##### **Founder and Artistic Director; Joe Goode Performance Group**

Joe Goode is a choreographer, writer, and director widely known as an innovator in the field of dance for his willingness to collide movement with spoken word, song, and visual imagery. Goode has twice been awarded the Isadora Duncan Dance Award for

choreography as well as receiving a New York Dance and Performance Award (a Bessie) for artistic achievement. He has also been awarded the John Simon Guggenheim Fellowship in 2007 and the United States Artists Fellowship in 2008. His performance-installation works have been commissioned by the Fowler Museum of Natural History, the Krannert Art Museum, the Capp Street Project, the M.H. de Young Museum, and the Yerba Buena Center for the Arts. Goode is the founder and artistic director of the Joe Goode Performance Group and a professor at UC Berkeley in the Department of Theater, Dance, and Performance Studies, where he teaches interdisciplinary performance and choreography.

### **John-Carlos Perea** **Musician and Educator**

John-Carlos Perea has maintained an active career as a performer and recording artist in San Francisco's Jazz and World music scenes for nearly two decades. First Dance (Aerep Music, 2001), John-Carlos' debut recording as a leader, featured his original musical compositions and performances as an electric bassist, cedar flutist, and powwow singer. Reviewer Thom Jurek noted that First Dance "feels like the late Jim Pepper's Comin' and Goin'" ([allmusic.com](http://allmusic.com)). Perea has recorded on over a dozen albums as a sideman and, in 2007, he won a GRAMMY® as a member of the Paul Winter Consort for powwow and cedar flute songs contributed to Crestone (Living Music, 2007). More recently, Echoes host and radio producer John Diliberto wrote that "references to R. Carlos Nakai would be obvious, and Perea is one of the few Native flutists who can withstand the comparison" ([echoesblog.wordpress.com](http://echoesblog.wordpress.com)). John-Carlos joined the faculty of the Department of American Indian Studies in College of Ethnic Studies at San Francisco State University in 2010. He received his BA (2000) in Music from San Francisco State University and his MA and PhD (2005/2009) in Music from the University of California, Berkeley.

### **José María Francos** **Lighting Designer and Production Manager**

José María Francos, Lighting Designer and Production Manager, has designed for Dance, Theatre and Opera. He has collaborated with The Wall Flower Order, Ellen Bromberg Ensemble, June Watanabe In Company, Joanna Haigood's Zaccho Dance Theater, The Repertory Dance Theater of Trinidad and Tobago, Kulintang Arts, Pearl Ubungen Dancers and Musicians, Navarrete + Kajiyama Dance Theater, Robert Moses/KIN, Vanessa Redgrave's Amnesty International Celebration, The Oakland Opera, The Oakland Ballet and served as Lighting Director for the Joseph Papp NY/SF Festival Latino working with La Cuadra de Sevilla from Spain, Rajatabla from Venezuela y Compania Norma Aleandro from Argentina. He has served as Yerba Buena Center for the Arts' Production Manager since 2001.

### **Joseph Landini** **Executive Director; SAFEhouse for the Performing Arts**

Joseph Landini received his Bachelors in Choreography from the University of California, Irvine and his Masters in Choreography from the Laban Centre (London, UK). As a choreographer, he has presented his work in Santa Fe, NM, London, UK, and Mexico City, as well as throughout California. He has worked as a program director for the Shotwell Studios, the Jon Sims Center, and the Venue 9 Theater, as well as directing his

own dance company for 15 years. In 2005, he founded the non-profit arts presenting organization, SAFEhouse for the Performing Arts (Saving Art From Extinction) to help develop local emerging artists. In 2007, he opened The Garage, a 49-seat performance space in San Francisco. In 2010, he began a new partnership with the San Francisco Mayor's Office of Economic and Workforce Development to collaborate with other Central Market community and arts organizations to co-produce and curate the three-week annual 24 Days of Central Market Arts summer performance festival. In 2012, Mr. Landini received the prestigious GOLDIE award from the San Francisco Bay Guardian. In 2013, Mr. Landini will begin producing the 22 year-old WestWave Dance Festival as a new program of SAFEhouse for the Performing Arts.

### **Josh Healey**

#### **Writer, Performer, and Creative activist**

Josh Healey is an award-winning writer, performer, and creative activist. Fusing his distinct storytelling style with a subversive humor and fiery love for justice, Healey has been featured in the New York Times, San Francisco Chronicle, and is a regular performer on NPR's Snap Judgment. He has performed and led workshops at UC-Berkeley, Harvard, and over 200 colleges, high schools, & conferences across the country. At the age of 21, Healey co-founded the First Wave program at the University of Wisconsin, the first college hip-hop arts program in the nation. He then served as program director for Youth Speaks, directing spoken word programs across the Bay Area and the Brave New Voices international youth poetry slam. Author of the poetry collection Hammertime, Healey has performed at the San Francisco Opera House, National Poetry Slam, Second City Comedy Club, Nuyorican Poets Cafe, Contemporary Jewish Museum, Arab Cultural Center, and organic farmers markets from coast to coast. In 2011, Healey received the Mario Savio Young Activist Award, delivering his acceptance poem in front of 10,000 cheering people at Occupy Cal. He has received fellowships and grants from the National Performance Network, the City of Oakland, and Art is My Occupation. He was the first-ever Artist in Residence for Bend the Arc: A Jewish Partnership for Justice. Beginning fall 2013, he will serve as the inaugural Culture Shift Fellow for Movement Generation, creating short films & stories from the frontlines of the environmental justice movement in the Bay Area. Born and raised in Washington, DC, Healey lives in Oakland. He plays a mean game of spades.

### **Joshua Simon**

#### **Executive Director; East Bay Asian Local Development Corporation**

Joshua Simon has been dedicated to building vibrant healthy neighborhoods throughout his career. Prior to becoming the Executive Director for EBALDC, Joshua was Director of Real Estate Consulting at the Northern California Community Loan Fund (NCCLF), where he helped nonprofits deepen their impact in the community by better aligning their programs with their facilities. From 1994–2006, Joshua worked as Senior Project Manager and then Director of EBALDC's Real Estate Development Department, overseeing the development of major mixed-use complexes that combine affordable rental apartments with community and retail facilities benefitting the broader community. These include Swan's Market, San Pablo Hotel, Hismen Hin-Nu Terrace Apartments, and Avalon Senior Housing, among others. Joshua also brings experience working with Innovative Housing, Project Artaud and Chinatown Community Development Center. Throughout his career, Joshua has been an active civic leader, serving for 11 years on the board of the Emeryville Unified School District and various education and housing

committees. He also serves as Vice President of Emeryville's Redevelopment Successor Agency Oversight Committee. Joshua holds a BA in Architecture from the University of California, Berkeley and a Master of Science in Real Estate Development from the Massachusetts Institute of Technology.

**Juan Fuentes**  
**Visual Artist**

Cultural activist, artist, and printmaker. Juan Fuentes has dedicated his art to supporting and being part of a global movement for social change. His works have addressed many issues relating to local communities of color, social justice, and international struggles for liberation. He was formerly the director of Mission Grafica at the Mission Cultural Center before he created Pajaro Editions, a printmaking studio. In addition, he was a founding member of Art 94124 Gallery in San Francisco's Bayview District and has taught a relief printmaking class as visiting faculty at the San Francisco Art Institute.

**Julie Fry**  
**Program Officer, Hewlett Foundation**

Julie Fry joined the Hewlett Foundation in 2007 as a Program Officer with over twenty years of arts and business experience. Prior to her move to Hewlett, she was the Associate Vice President of Fund Services at The San Diego Foundation, and the first director of The San Diego Foundation's Arts & Culture Program, where she developed strategies to engage more donors and community members to support the arts in San Diego through research, community outreach events, and funding partnerships. With a working group of committed community leaders, Fry oversaw a planning process and outreach strategy to meet the most critical needs of San Diego's arts nonprofits and develop effective grantmaking priorities. This included major research into regional cultural participation as well as an arts education provision in San Diego County's 42 school districts.

Previously, Fry was the Director of Arts & Business Programs at the San Diego Performing Arts League. There she expanded its Business Volunteers for the Arts and Technology for the Arts programs and established the Lawyers for the Arts, National Arts Marketing Project, and On Board: Arts Board Development programs. Prior to moving to San Diego, she worked for the Business Arts Council in San Francisco and Business in the Arts: North West in Liverpool England, building arts and business partnerships and providing management consulting services to arts and culture nonprofits.

She received her BBA in Economics and French from the University of Wisconsin, Eau Claire and her MBA from the University of St. Thomas in Houston, Texas; she is currently pursuing an MA in Historic Preservation at Goucher College. Fry has served on boards of arts organizations in both the US and UK. She recently finished a two-year term as Co-Chair of the Arts Loan Fund of Northern California Grantmakers, serves on the Advisory Committee of the Arts Education Partnership in Washington, DC, and is Chair of the Grantmakers in the Arts: Arts Education Funder Coalition.

**Karen Seneferu**  
**Artist/Professor**

Karen Seneferu is a self-taught artist that was born and raised in Oakland California. She received a BA in English from University of California, Berkeley. Interested in how individuals can be a part of mainstream society and maintain cultural integrity. Seneferu created a program that removed fear and anxiety for Foundational Students called Take Flight at Berkeley City College, where she teaches. The program incorporates art, technology, reading, writing and gallery visits. At the center of the program is the idea that narrative is art and art is narrative.

Senferu artwork is a cross section of her teaching, where every space has the potential for creative output, education, and healing. Thus, every space has hidden meaning; what enters into that space can be dictated by that meaning, or can transform the meaning of that space.

In coming in and taking over space, Senferu created a new art form called Technokisi. Technokisi attempts to alter and speak to the ancient form of the Nkisi through a new and innovative work of art. The Nkisi, out of the Kongo Basin, dated as early as the 16th century, was designed as a container covered by a mirror in the stomach, the head, the back, or the sex of the sculpture, which activated the power for daily life. Placing technology at the center of Technokisi becomes the mirror reflected back on those who view the video, placing the charge within the viewer as well as the containment that is viewed. These two opposing forms for Karen -the ancient and technological merge to create both a futuristic energy, grounded in a historical vehicle that navigates multiple discourses and geo-political landscapes for the purpose of healing and empowerment.

#### **Katie Fahey**

##### **Associate Program Officer; Arts at Kenneth Rainin Foundation**

Katie Fahey has nine years of professional experience in the arts and has worked primarily with nonprofit performing and visual arts organizations, large and small. She has served as an arts administrator and manager, and has a strong background in development, including grant writing, and arts consulting. Prior to joining the Kenneth Rainin Foundation, Ms. Fahey was director of multidisciplinary arts space, Red Poppy Art House, in San Francisco, where she managed staff and volunteers as well as handled development activities and finances.

Before moving to California, Ms. Fahey worked at the Art Institute of Chicago in business and civic relations as well as with several museum donor groups. She has previously held positions with the Cultural Attaché of the Canadian Embassy in Washington, D.C. and the City of Chicago's Department of Cultural Affairs. She has also worked in for- and non-profit galleries, organized exhibitions, artist talks and panel discussions. In 2008, she served as a conversational English instructor to adults in Seoul, South Korea.

Ms. Fahey holds an MA in Arts Administration and Policy from the School of the Art Institute of Chicago and a BA in Political Science and English from Acadia University, Wolfville, Nova Scotia. Her research is focused on cultural policy, and specifically, her interests include arts funding, infrastructural development and creative placemaking. Ms. Fahey has completed fellowships through the School of the Art Institute of Chicago, as a Curatorial Fellow, and the San Francisco Bay Area's Emerging Arts Professionals.

#### **Kawika Keikiali'ihiwahiwa Alfiche**

##### **Director; Kaululehua Hawaiian Cultural Center**

Kumu Hula (teacher) Kawika Keikiali'ihiwahiwa Alfiche has been teaching hula and other aspects of Hawaiian culture for over 20 years and has been a student of Hawaiian culture all of his life. Kawika is the Kumu Hula for Hālau Hula (dance group) Hālau o Keikiali'i, and is the Director for the Kaululehua Hawaiian Cultural Center in So. San Francisco. With a mission to preserve and perpetuate all things Hawaiian, Kāwika spends his life learning, teaching and sharing his culture through the hula and other cultural art forms. Kumu Kawika has had impeccable training and was one of six to 'Uniki (traditional graduation) from Master Kumu Rae Kahikilaulani Fonseca's first and only 'Uniki. Kumu Kawika is also a recording artist and has release 2 CD's, Nalei and Kale'a, which has brought him to places around the globe to places like Japan, Mexico, New Zealand, Canada and beyond.

### **Kevin Seaman Artist**

Kevin Seaman received his B.A. in Theatre Arts from the University of Northern Colorado in Greeley, CO and moved to San Francisco upon graduation to pursue his career as an actor. He has toured schools throughout California performing in A Midsummer Night's Dream through the San Francisco Shakespeare Festival's Shakespeare on Tour and nationally with the Ronnie Larsen's 10 Naked Men. Throughout his years as an actor, Kevin has performed for The San Francisco International Fringe Festival in Yerba Buena Lane, the San Francisco Theatre Festival in Yerba Buena Gardens, El Teatro de la Esperanza, The Garage, The Dark Room, and The Shelton Theater.

Shifting away from traditional theatre, Kevin began to develop himself as a performance and video artist, fusing his theatrical history of over-the-top comedy, absurdism, and costume with strong DIY and Internet meme-based aesthetics resulting in work that is accessible and light-hearted. Kevin was a founding member of a small live/work art collective in South Berkeley, The Living Room, and has sat on planning committees for Yerba Buena Center for the Arts' Big Idea Night parties. He and dance partner, Kate Dunphy, are also inaugural champions of The Institute for Aesthetic's Drinking and Dancing Competition. His short film SILENCE=FILTH was presented at FRAMELINE35 and has been featured on various blogs including Joe.My.God, The Bilerico Project, and Towleroad. In addition to his artistic practice, Kevin works to better his artistic community through his work in the philanthropic sector and collaborative community-building projects. His videos are viewable on this website as well as his YouTube channel.

### **Khan Wong Senior Program Manager; City & County of San Francisco, Grants for the Arts**

Khan Wong recently completed a six-year term as a member of the Funding Advisory Committee for the City of Oakland's Cultural Arts funding program, serving as co-chair for the last three years. He is also a practicing/producing performer of various object manipulation disciplines and teaches nationally and internationally. He is a founding board member of Fund the Flow Arts, a nonprofit dedicated to spreading knowledge and appreciation of the flow arts disciplines, and is the creator of the Flow Show, an annual showcase of the flow arts that takes place in San Francisco, with recent productions in New York and Chicago. He has served as Senior Program Manager for the City's Grants for the Arts program since 2007.

**Kim Anno**  
**Artist and Educator**

Kim Anno is a painter, photographer, and video artist whose work has been collected by museums nationally and shown internationally, her next solo exhibition will be at the Goethe Institute, Johannesburg in July 2012. Born in Los Angeles, Anno most recently has had exhibitions and screenings at the Durban Municipal Gallery, South Africa in the "Don't Panic Exhibition", Flux Projects, Atlanta, Marcia Wood Gallery in Atlanta, Patricia Sweetow Gallery in San Francisco, Seeline Gallery in Los Angeles, Sue Scott Gallery, NY, Site Santa Fe Biennale: One Night Stand in New Mexico, the King's Art Center, California Retrospective, the Varnosi Museum in Hungary, DC Dusseldorf International Expo (Germany), Pulse, Miami, and the Berkeley Art Museum, the Denison University Museum, and Noel Art Museum. Recipient of the Wallace Alexander Gerbode Foundation Purchase Award and the Eureka Foundation's Fleishhaker Fellowship, Anno is the chair of the Painting Program at CCA and has been a professor at the college since 1996. She was recently awarded a fellowship by the Zellerbach Foundation in support of her new interdisciplinary work.

Her recent interests and expertise has been in the intersection of art and science, particularly in aesthetic issues surrounding climate change and water.

The influence of abstraction and abstracting something remains prominent in Anno's practice, with resulting work that remains "open, playful, and engaged with a kind of difficult beauty." Anno collaborates with other artists and musicians, integrating video, sculpture, sound, and interactivity in performative installations and books. In 2013 she looks forward to collaborating with poet, Anne Carson on "Albertine's Work Out" limited edition book. One of her photographs was published in the October 2010 issue of Harper's Magazine, and she will have a series of photographs published 2012 in the Viz Journal from the University of California, Santa Cruz. She exhibited a collaborative multi channel video installation at the Berkeley Art Center in an exhibition titled, "Intimate Nature." She also had photography exhibited in Alluring Subversions at CCA. She screened video at Open Restaurant's "Dinner without Salmon" sponsored by SFMOMA's live art exhibition program. She had a solo exhibition in 2011 at Sky Dive Gallery in Houston.

**Kristin Mays**  
**Visual Artist/Sculpture/Hunter's Point Shipyard Artist**

Kristin Mays formed from hundreds of individual pieces of wire. She has also developed a way of expressing the human form through wire. Kristine Mays has been an exhibiting artist since 1993. Kristin has raised thousands of dollars for AIDS research through the sale of her work. Collectors of her work include an eclectic mix of people, with her work displayed in many Bay Area homes and private collections throughout the USA. Kristine Mays is a native San Franciscan that received her bachelor degree in Arts Administration from DePaul University and has been creating and exhibiting her artwork for since 1993. In 2009, Kristine was a featured artist in San Francisco Arts Commission's Bayview Art in Storefronts pilot program. For two years, she served on the Board of Directors for ArtSpan, and has participated in several of their committees.

**Kriztina Palone**  
**Director; Mayor's Office of Neighborhood Services**

Kriztina Palone is the Director of Mayor's Office of Neighborhood Services (MONS), a City agency committed to serving as a bridge between City Hall and San Francisco's many diverse neighborhoods and communities. Prior to MONS, she worked for the Office of Economic and Workforce Development.

**Laura Elaine Ellis**  
**Co-founder and Executive Director; African & African American Performing Arts Coalition**

Laura Elaine Ellis is co-founder and executive director of the African & African American Performing Arts Coalition, co-presenters of the Black Choreographers Festival: Here & Now. She is currently a principal dancer with Dimensions Dance Theater and Ann Bluethenthal and Dancers. Ellis has served 20 years on faculty of the Theater & Dance Departments at the Athenian School and Cal State University, East Bay. She has served on dance panels for CASH, The Haas Foundation, and the San Francisco Arts Commission.

**Laura Page**  
**Arts & Educational Initiatives Analyst, San Francisco Public Utilities Commission**

Laura Page has worked in public policy throughout her career, including directing social service programs for the State of Illinois. In her current role as the arts & educational initiatives analyst of the San Francisco Public Utilities Commission (SFPUC), Laura is the agency's liaison with the San Francisco Unified School District and the San Francisco Arts Commission. Laura creates programs and curriculum for environmental education in K-12, helps facilitate the Civic Design Review process for construction of new SFPUC properties, and oversees the agency's 2 percent for Arts program, which funds public art and arts enrichment programs. In her spare time, Laura enjoys yoga, making music, and spending as much time outdoors as possible.

**LaVaughn Kellum-King**  
**Commissioner, Southeast Community Facility Commission**

Ms. Kellum-King grew up in Bayview Hunters Point, and has been an energetic advocate for and provider of mental health services for the southeast community. As a young woman, she participated in a Family to Family class provided by the National Alliance on Mental Illness (NAMI), and has been a part of the mental health community ever since. She served for four years on the San Francisco Mental Health Board, then went on to do a four-year peer internship with Community Behavioral Health Services, traveling across the country to learn about best practices in the field of mental health. Since 2009, she has been the Director of Reducing Stigma in the Southeast (RSSE, pronounced 'rise') through the Department of Public Health. RSSE aims to engage the faith-based organizations and families in Bayview Hunters Point and Visitacion Valley/Sunnydale to provide peer-based support for mental health issues, with the ultimate goal of increasing mental health awareness, decreasing stigma, and improving the life opportunities of all residents in the Southeast community.

**Lena Miller**  
**Founder, Hunters Point Family**

Lena Miller is a life-long resident of the Bayview Hunters Point district of San Francisco and has over fourteen years of experience working with at-risk youth in group homes, schools, and camps. She has worked for Hunters Point Family since its inception in 1997. She is a graduate of the University of California at Berkeley and holds a master in social work from San Francisco State University. Prior to her work at HPF, she was employed in San Francisco Mayor Willie Brown's office, where she helped to resolve discrimination complaints among City employees and minority contracting. Lena is a fellow of the LeaderSpring program, an organization dedicated to promoting high-performing nonprofits by strengthening and connecting their executive and development directors. She was appointed to the Urban Forestry Commission in 2005.

**Leticia Hernández-Linares**  
**Writer**

Leticia Hernández-Linares, an award-winning writer and community leader, has performed her teatro-infused poemsongs throughout the country and in El Salvador. Her writing has appeared in newspapers, literary journals and anthologies, some of which include, Street Art San Francisco and U.S. Latino Literature Today. Over the last twenty-two years, she has designed and led creative writing classes for all ages, taught university literature courses, and provided executive leadership and governance for various community based organizations. The Creative Work Fund, the San Francisco Arts Commission, and the Zellerbach Family Foundation have supported her recent projects. Currently she works with Intersection for the Arts and Yerba Buena Center for the Arts as an arts educator, ethnographer, and poet in the SOMA and Mission communities.

**Lily Kharrazi**  
**Living Cultures Grants Manager, Alliance for California Traditional Arts**

Trained in Dance Ethnology at UCLA under Allegra Fuller Snyder, a pioneer in the field of dance and culture, Kharrazi currently works at the Alliance for California Traditional Arts, a statewide funder and advocate for the folk and traditional arts. Since 2005 she has managed the Living Cultures Grants Program. Kharrazi served as the program director of World Arts West, the producers of the San Francisco Ethnic Dance Festival for nine seasons, during which time through extensive outreach efforts, new and little known cultural dance had the opportunity to be presented. Prior to joining ACTA, Lily worked in the refugee resettlement field as well as arts education. She continues to write freelance on issues of dance and culture as well as serve as a consultant to national and regional funders.

**Lisa Hasenbalg**  
**Director of Arts & Culture Marketing, San Francisco Convention & Visitors Bureau**

Hasenbalg has a solid professional background in both marketing and the arts. Most recently, she was Director of Cultural Tourism Marketing with the Pasadena Convention & Visitors Bureau. Previous positions include Director of Destination Marketing with the Performing Arts Center of Los Angeles County (Music Center) and Manager of Visitor/Convention/Tourism Services with Target Corporation/Marshall Field's in

Chicago. In her new position as Director of Arts & Culture Marketing at the San Francisco Convention & Visitors Bureau, Hasenbalg will promote San Francisco as a cultural destination to local, national and international visitors, travel trade professionals and journalists, and serve as a liaison to the city's thriving arts community.

**Lori Laqua**  
**Executive Director, Z Space**

Lori Laqua joined Z Space in January 2012. Lori most recently served as the Managing Director of ODC, a contemporary arts institution based in the Mission District of San Francisco, and was a key leader and contributor in ODC's transformation over the past 21 years. She played an active role in the strategy and building of the overall institution and served as the project manager for ODC's new Dance Commons building, which opened in October 2005 and ODC Theater, which opened in September 2010. Laqua received a Ph.D (ABD) and a MA in Architectural History from the University of Virginia, an MA in Art History from the University of Missouri-Columbia, and a BA in History and Art History from the University of Wisconsin-Madison.

**Mabel S. Teng**  
**Executive Director, Chinese Culture Foundation**

Mabel S. Teng is the Executive Director of the Chinese Culture Foundation, which operates the Chinese Culture Center of San Francisco. Under her leadership, the Foundation has made extensive progress toward being a premiere international destination for arts and culture.

The Center has explored the rich cultural nexus between tradition and innovation to create programs that bring together Chinatown residents, international visitors, and an increasingly diverse community who contribute to our City's prestige and economy. Mabel's particular commitment to art and community development can be seen in the flourishing of new exhibits and programs, ranging from the thought-provoking presentation *WOMEN 我們* to a collaborative "Art in Storefronts" public art project. Additionally, in an effort to promote high quality performing arts, the Chinese Culture Center successfully produced the 3rd annual Chinatown Music Festival in August, engaged with the City's finest musicians and community spirit that gives San Francisco its reputation for authentic cultural diversity.

The most important thread through all of these activities is the Center's efforts to engage and energize our community at deeper levels, and in active and participatory ways.

Mabel has had a remarkable and diverse career, having worked as an educator, advocate for social justice, coalition builder and lawmaker. In her role as a public official, Mabel stood for education and immigrant rights, government reform, economic development and same sex marriage. Throughout her career, Mabel has always cultivated a practical engagement with the arts as well as causes for cultural equity.

**Madeleine Lim****Executive Director; Queer Women of Color Media Arts Project**

Madeleine Lim, originally from Singapore, and QWOCMAP founder provides artistic direction to all of QWOCMAP's programs, and conducts QWOCMAP's Training Program. Madeleine is a long-time community organizer and an award-winning filmmaker with 20 years of experience. Her own films couple poignant visuals with contemporary themes: lesbians of color, survivors of domestic violence, and immigrants living in America. Her films have been featured at sold-out theaters at international film festivals around the world, museums, universities and broadcast on PBS. She won the 1997 Award of Excellence from the San Jose Film & Video Commission's Joey Awards and the 1998 National Educational Media Network Bronze Apple Award. From 2000 to 2003, she was California Arts Council Artist-in-Residence. In 2004 and 2005, the SF Board of Supervisors awarded Madeleine a Certificate of Honor in public recognition of distinction and merit for outstanding service to the people of San Francisco. In 2005, Madeleine received the LGBT Local Hero Award from KQED-TV in recognition of her leadership of QWOCMAP and her dedicated service to queer women of color. She was the featured filmmaker at the 2006 APAture Asian American Arts Festival and was twice-awarded the highly competitive SFAC Individual Artist Commission for her new film.

**Madeleine Oldham****Literary Manager and Resident Dramaturg; Berkeley Reperatory Theater**

Madeleine Oldham is Berkeley Rep's literary manager and resident dramaturg, where she also manages their commissioning program that will generate approximately 50 plays in 10 years. She has served as literary manager and associate dramaturg at Baltimore's Center Stage, which included producing their First Look reading series and heading up their young audience initiative. Before moving to Baltimore she was based in Seattle, working as the literary manager at Seattle Children's Theatre, as well as assistant and interim literary manager at Intiman Theatre. She acted as treasurer of Literary Managers and Dramaturgs of the Americas for two years and their U.S.-based Vice-President International for another two. Favorite projects include dramaturging the world premiere of *Passing Strange*, which then went on to receive a Broadway run and a Tony Award for Best Book, heading the dramaturgy section of the Kennedy Center's American College Theater Festival, collaborating on a theatre/music project with Austin Scriptworks, and participating in Portland Center Stage's JAW/West Festival. Also a sound designer, Madeleine has designed sound for *Crowded Fire*, Rochester's *Geva Theatre*, and Chicago's *Neo-Futurists*.

**Mahealani Uchiyama****Dancer, Musician, Composer and Educator**

Mahealani Uchiyama is a dancer, musician, composer and teacher. An advocate for cultural understanding, she is the founder and Artistic Director of the Center for International Dance (MUCID), and is Kumu Hula (hula teacher) of Halau KaUaTuahine. She is widely recognized for the authenticity and quality of her work. Mahealani approaches dance as a manifestation of the human spirit, encouraging her students to explore and celebrate their cultural differences and common humanity. Mahealani holds a BA in Dance Ethnology and an MA in Pacific Island Studies, both from the University of Hawai'i at Manoa, and was trained in traditional hula and Tahitian ori in Hawai'i and Tahiti. Her Kumu was Joseph Kamoha'i Kaha'ulelio.

Mahealani's passion for, and mastery of Hawaiian and Tahitian performing arts has led to numerous performance tours to Tahiti, French Polynesia, Aotearoa (New Zealand) and the islands of Hawai'i. She has taught workshops and led seminars throughout the United States, Mexico and Canada. She has also traveled to Fiji, Rarotonga, Thailand, Senegal, Zimbabwe and India.

She has been a teacher and performer of Polynesian dance for over 30 years, and has also produced numerous recordings of traditional Hawaiian and Tahitian music, including the popular all Tahitian collection, "Tatau".. Her CD, "A Walk by the Sea", is a compilation of the sounds of her cultural and spiritual heritage and has been awarded the Hawai'i Music Award for Best World Music Album of 2007. Her CDs, "Ndoro dze Madzinza" and "The Sky That Covers Us All" features the mbira, the spiritual music of the Shona people of Zimbabwe.

**Malcolm Margolin**  
**Founder and Executive Director; Heyday Books**

Malcolm Margolin is the founder and executive director of Heyday, a nonprofit publisher that specializes in books with a focus on California history, natural history, the arts, and culture. Heyday publishes about twenty books a year, two or three of them about California Indian history and culture. Heyday has also been publishing a quarterly magazine, News from Native California, since 1987. The author of several books himself, Margolin has won numerous awards including a Community Leadership Award from the San Francisco Foundation, a Cultural Freedom Award from the Lannan Foundation, and a Chairman's Commendation from the National Endowment for the Humanities.

**Malik Seneferu**  
**Visual and Teaching Artist**

Malik is a self-taught and extremely prolific African-American artist that has created more than 1,000 different pieces of artwork, including paintings, murals, and mixed media projects in the past 25 years. Despite the fact that he has no formal college training, Malik's art has hung in many different professional arenas throughout the world, such as galleries, museums, magazines, and newspapers.

While growing up in the 1970s and 80s, Malik saw his peers going to jail and getting killed. Living a life of crime did not appeal to him, so he chose to follow his dreams and began creating art. His interest in art became a pursuit for spiritual, mental, and physical elevation. In addition to creating original art pieces, Malik works with communities that have seen hardship.

Count on Malik Seneferu to provide you with unique and original art pieces. Malik's Art offers original creations to collectors or people who just really love his art.

**Marc Mayer**  
**Educator for Public Programs; Asian Art Museum in San Francisco**

Marc Mayer is the Educator for Public Programs at the Asian Art Museum in San Francisco. Along with exhibition public programs, he created the Artists' Drawing Club series which commissions local artists to create experimental public events which push

the boundaries of their artistic practices. Prior to joining the Asian Art Museum, Mayer served as the Manager of Public Programs and Education at Art21 and was an Associate Educator at the New Museum of Contemporary Art.

### **Marsha Murrington**

#### **Senior Program Officer, Local Initiatives Support Corporation**

Marsha Murrington joined Bay Area Local Initiatives Support Corporation (LISC) in April 2010 where she oversees the neighborhood and economic development work for the organization. She is currently spearheading the Social Innovation Fund drawing from her extensive economic development experience that she gained during her 15 years of employment with the Unity Council in the Fruitvale district of Oakland, California. While at the Unity Council, Marsha instituted a comprehensive approach to developing programs and community partnerships that included accomplishments such as: developing a LISC sponsored urban neighborhood Main Street program that transitioned to a business improvement district; establishing social enterprise businesses to create jobs for low-income residents; developing micro- enterprise opportunities through a public market business incubator; building a workforce development program with a One Stop Career Center and an industry sector partnership with educators and employers; and addressing the social development needs of families through quality programs such as Head Start, Early Head Start, Family Literacy and Senior Services. Marsha has a bachelor degree from the University of California at Berkeley.

### **Masashi Niwano**

#### **Center for Asian American Media (CAAM)**

Masashi Niwano is the Festival & Exhibition Director for the Center for Asian American Media (CAAM). He is a Bay Area native who holds a Bachelor's Degree in Film Production from San Francisco State University. Masashi has been associated with CAAM for almost a decade, starting as an intern, then becoming involved in theater operations and, finally, being chosen as a selected filmmaker (Falling Stars, 2006). Prior to re-joining CAAM as Festival & Exhibition Director, Masashi was the Executive Director for the Austin Asian American Film Festival. He is also an active filmmaker, who has worked on numerous films and music videos that are official selections at Outfest, Newfest & South By Southwest. In his spare time, he enjoys playing guitar and wrestling video games as well as cooking Japanese-Italian fusion cuisine.

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**Maysoun Wazwaz**  
**Program Manager; Mills College Art Museum**

Maysoun Wazwaz has recently joined the Mills College Art Museum Program Manager. Prior to working at Mills she served for five years as the Exhibitions Program Manager at Southern Exposure in San Francisco where she had the opportunity to work with over 500 artists through solo, group and juried exhibitions as well as through public art projects and fundraising events. In 2010, Maysoun curated Extended Play, a new and exciting series of live art performances and workshops by multidisciplinary artists working with sound, light, video, voice, installation, sculpture, dance and new technology. In her capacity as exhibition program manager at SoEx, she curated, organized and produced over 100 exhibitions, events and projects of local, national and international artists.

In addition, Maysoun served on Visual Aid's Exhibitions Committee for five years curating exhibitions whose focus was to support artist with life threatening illnesses. She has also served on two San Francisco Arts Commission public art panels, has participated two years in a row in the San Francisco Art Institute's MFA Studio Visits as an outside curator, and has been a visiting lecturer at California College of the Arts numerous times. She is excited to be co-teaching the Senior Exhibition class at Mills College this year and hopes to have more teaching opportunities at the college in the future. Wazwaz has a BA in Art History from Bard College, Annandale-on-Hudson, NY. She is from Chicago and has lived in San Francisco for the past 10 years.

**Meaghan Mitchell**  
**SF Beautiful/MoAd Vanguard**

Meaghan Mitchell was a part of the team that launched the "Play Streets for All" program in San Francisco by coordinating a series of outdoor events in four different neighborhoods in San Francisco, raising awareness about childhood obesity. Meaghan facilitated community meetings, solicited and secured partnerships from various community based organizations such as YMCA and Boys & Girls Club.

Meaghan currently works with SF Beautiful to market their events and meetings in support of policy to keep "San Francisco beautiful." She is also a member of the MoAd Vanguard Leadership Committee.

**Mel Waters**  
**Visual Artist**

Mel Waters, being born to both Filipino and African-American parentage, grew up with a strong, unending desire to do art by being inspired by his own "portrait" of life experiences. With an unbreakable support system from family and friends, Mel seeks most of his artistic subject matters for his work from within the soul that coincides with his life experiences with the human condition that transforms his abstract style.

"There's always a story behind people," Mel explains. "Abstract art makes me feel like I'm painting outside of my body. The work will speak for itself." This is why he considers his most traditional inspiration to be Pablo Picasso. But modern day artists, to name a few, that also inspires him includes - DUG1, CHE1, BISARO, SPIE, Mike "DREAM" R.I.P., Kay Bradner, Kim Cogan, Mitch Gibson, David Choong Lee, and Shawn Barber. As Mel simply puts it, "I love the poetry, technique, and soulfulness of their work."

Most mediums Mel enjoys utilizing to create his work include the use of pencils, acrylic, oil, and spray paint. His most popular work includes murals for Jason Britton and pink's husband, Cary Hart.

### **Melanie Cervantes**

#### **Race and Place (RAP) Fund Program Officer; Akonadi Foundation**

Melanie was promoted to the role of Race and Place (RAP) Fund Program Officer for the Akonadi Foundation in January of 2010. Melanie began as Executive Assistant to President Quinn Delaney in 2004. Her interest in and talent for the foundation's programmatic and grantmaking work quickly led to a promotion to Program Associate in 2005. In her current role she leads the planning, development, implementation and assessment of the RAP and RAP Capacity Building Fund as well as contributing to the long-term foundation wide strategy, Theory of Change and evaluation program. Melanie co-founded the Bay Area Justice Funders Network, a network of funders working to help advance a justice agenda and strengthen grantmaking for social justice movements in the Bay Area. The network seeks to build relationships among foundations and facilitate authentic partnerships with community based justice organizations in order to help advance coordinated transformational strategies, solutions and visions for the region. Melanie is also a dedicated and prolific activist-artist. She is a co-founder of the Dignidad Rebelde, a graphic arts collaborative dedicated to the production of work that translates people's stories into art that can be put back into the hands of the communities of struggle who inspire it. Melanie is also an active member of Visual Revolt-Bay Area Radical Graphics Network, the Taller Tupac Amaru, Justseeds Artists Cooperative and Consejo Grafico. Melanie holds a bachelor's degree from the University of California, Berkeley in Ethnic Studies.

### **Melonie Green**

#### **Co-Owner, Inifin8Sync**

Melonie Green along with her sister Melorra Green, is the co-founder of San Francisco's Independent Artists' Week (IAW), a week-long celebration dedicated to ensuring that artists, arts organizations, and the businesses that support them have a means to celebrate and network. The weeklong festivities include live performances, showcases, panels, eco art awareness, networking /consulting, and more! In 2009, Green began branding Independent Artists' Week Celebration to the Fillmore Jazz District. The Greens host events in the Western Addition between Fulton and Post streets with a vision to continue to support local restaurants, business, and community organizations.

### **Melorra Green**

#### **Curator, African American Art and Culture Complex**

A native of Memphis, Tenn., Melorra Green graduated magna cum laude from Tennessee State University in Nashville before moving to San Francisco to study Motion Pictures & Television at the Academy of Art University. She graduated with honors in 2003 with a Bachelors of Arts in Motion Pictures & Television with an emphasis in editing. She began volunteering for the San Francisco Black Film Festival in 2002 and became a Co-Executive Producer in 2005.

**Mica Sigourney**  
**Artistic Director; OX**

Mica Sigourney curates and hosts the weekly drag show *SOME THING* at the Stud, while also making and performing contemporary performance around town (CounterPULSE, Z-Space, the Garage, YBCA, deYoung and SOMARTS), as well as nationally and internationally. He is the 2013 Guardian Local Discovery Winner for Performance and recently traveled to Vienna's ImPulsTanz Festival as DanceWeb Scholar. He is the Artistic Director of OX, a performing arts organization that builds and strengthens queer community through collaborative performance projects.

**Michele Carlson**  
**Artist, Writer, Educator, and Curator**

Michele Carlson is a practicing artist, writer, educator, and curator whose interdisciplinary research investigates the intersections of history, memory, loss, race, and popular culture. Carlson was born in Seoul, Korea, but grew up in Seattle, WA and attended the University of Washington where she received a BFA in Printmaking and BAs in Interdisciplinary Visual Arts and History. After her undergraduate work, she moved to the San Francisco Bay Area where she completed an MFA in Printmaking and MA in Visual & Critical Studies from the California College of the Arts.

Her visual work, primarily works on paper, has been exhibited nationally at venues including Patricia Sweetow Gallery, the San Francisco Arts Commission, Intersection for the Arts, and Cerasoli Gallery, Los Angeles. She has received awards and fellowships from Kala Art Institute, San Francisco Arts Commission, and the Reader's Digest Museum Foundation. Her critical and creative writings have been published in numerous publications including *Art in America*, *Art Practical*, *Hyphen*, *Afterimage*, *KQED Arts* and various exhibition catalogs.

In addition to her visual work and writing practices, Carlson is an editor for *Hyphen*, a national print and online publication focusing on Asian American culture and politics. She is a member of the Curatorial Committee at Southern Exposure in San Francisco, where she recently co-curated an exhibition titled *Reverse Rehearsals*, which was an iterative collaboration between 18 artists and writers.

She is currently an Adjunct Professor in the MFA Fine Arts and Visual and Critical Studies departments at California College of the Arts, while teaching undergraduate courses in Asian American studies, studio arts, art history and visual studies at University of California, Davis and several other San Francisco Bay Area colleges.

**Michelle Tea**  
**Executive Director; RADAR Productions**

Michelle Tea (born Michelle Tomasik) is originally from Chelsea, Massachusetts (a suburb of Boston), and currently lives in San Francisco. Tea was the co-founder of the *Sister Spit* spoken word tour. Her books, mostly memoirs, are known for their views into the riot grrrl and queercore communities. She has toured with the Sex Worker's Art Show alongside Ducky DooLittle and others. She is also a contributor to *The Believer* magazine and is the co-writer for the weekly astrology column, *Double Team Psychic Dream* in San Francisco's Bay Guardian newspaper. She also organizes and hosts a monthly reading series at San Francisco's Main Library, the Radar Readings, for which she bakes cookies.

During its two year span, *Sister Spit* enjoyed visits by such transgressive literary

luminaries as Mary Gaitskill and Eileen Myles. In 1997, Sister Spit decided to take the show on the road, and so the Ramblin Roadshow was born. The lineup of The Roadshow has included Eileen Myles, Marci Blackman, Sini Anderson, Lynn Breedlove, Beth Lisick, Tara Jepsen, Nomy Lamm, and many more—over thirty different performers have performed throughout the country with Sister Spit on its many tours. Her writing has garnered most of the attention for Tea in recent years. Valencia captured the 2000 Lambda Literary Award for Best Lesbian Fiction, was selected by the Voice Literary Supplement as one of the top 25 books of the year, and earned an award from the Rona Jaffe Foundation for young female writers. Tea's third book, *The Chelsea Whistle*, was nominated for a Lambda Literary Award in the autobiography category, and was selected by *The Chronicle* as one of the top 100 books of 2002. She was also editor of the well-received *Without a Net: Anthology of Writing by Working-Class Women*, author of two books of poetry, *The Beautiful: Collected Poems and Oppress Me Before I Kill Again* and an illustrated novel, *Rent Girl*, which is, like most of her books, a memoir of her life on the street. Her latest is the novel *Rose of No Man's Land*.

### **Mimi Lok**

**Executive Director/Editor, McSweeney's Voice of Witness Series**

Mimi Lok is a writer and arts educator, and serves as the executive director/editor of the McSweeney's Voice of Witness series. She holds a B.A. in Fine Art from Northumbria University, U.K., and an M.F.A. in Creative Writing from San Francisco State University. She has lived and worked in England, Hong Kong and the U.S., and has contributed to various publications, including the *Washington Post*, *USA Today*, *Hyphen*, *Dimsum*, and *nimble*. As well as her work with Voice of Witness, Mimi consults for literary and arts education programs around the world. She lives in San Francisco with her husband, artist Julien Lallemand.

### **Moy Eng**

**Executive Director; Community Arts Stabilization Trust (CAST)**

Moy Eng brings over three decades of experience in the philanthropic sector as a grantmaker, consultant and senior manager in areas as diverse as arts, education, renewable energy, lesbian and gay rights, immigrant rights, and international human rights. Known for her visionary ability to identify and support progressive ideas, Moy has worked as a grantmaker in numerous foundations with assets ranging from \$100 million to \$7 billion. She directed the arts program at The William and Flora Hewlett Foundation, investing in efforts that helped bring \$800 million in new public sector funding for arts education to California schools. Moy also commissioned landmark research on the dynamics of the U.S. cultural ecosystem and the state of arts education in California, and supported efforts to build more than 750,000 square feet in new, affordable performing arts space across the San Francisco Bay region. Moy began her career in New York City in fundraising, working with both the Alvin Ailey American Dance Theater and the Orchestra of St. Luke's, attracting leadership support from American luminaries such as Bill Cosby, the late Reginald Lewis, and Harry and Julie Belafonte. Fortunate to live a life surrounded by beauty, Moy currently serves on the board of the Stanford Jazz Workshop, is a singer and lyricist, and the mother of two singular young women.

**Nancy Hom**  
**Artist**

Nancy Hom was born in Toisan, China and came to the United States when she was five years old. She grew up in New York City and graduated from Pratt Institute in 1971. She moved to San Francisco in 1974. She is an artist, writer, organizer, curator, and arts consultant with over 35 years of experience in the non-profit arts field. Her art has been exhibited in numerous galleries, locally and internationally, including the de Young Museum, Euphrat Museum of Art, Stanford University, Oakland Museum, Museum of Art & History in Santa Cruz, De Saisset Museum, Intersection for the Arts, C.N. Gorman Museum, California Historical Society, SF International Airport, Asian American Arts Centre, New York City, Exhibits USA, C.A.L. Valeyre, Paris, France, and Somart San Angel, Villa Obregón, Mexico City.

**Nathan Marken**  
**Performing Artist**

Nathan Marken is an Illinois native and has lived in San Francisco since 2006, having relocated from Los Angeles to complete his masters in voice performance at the San Francisco Conservatory of Music. After graduating in 2008, Mr. Marken divides his time between actively performing music theater and opera, including productions with the New Conservatory Theatre Center, Opera on Tap, and most recently Boxcar Theatre. In his time on the Board of Directors of the Lesbian/Gay Chorus of San Francisco from 2009 to 2013, Nathan has sat on committees for its Artistic Director Search, Strategic Planning, and, as its Treasurer, Chair of the Budget and Finance Committee. Mr. Marken has been an active member of the San Francisco Bicycle Coalition since 2008, and in 2011 participated in the charity bike ride Climate Ride California, with the SFBC as his beneficiary. As a volunteer for the SFBC, Nathan has been a Bike to Work Day Station captain, served on its the Young Professionals committee, and lend his mechanical know-how to the Bayview Bike Build events. Mr. Marken is a new resident of the Bayview neighborhood and looks forward to the new opportunities for community engagement it offers.

**Neal Hatten**  
**Associate Director of the Bayview YMCA**

Neal Hatten is the Associate Executive Director for the Bayview YMCA and has also been instrumental in supporting Mary Booker and Infinity Productions with capacity building. Neal has over 35 years of experience working in the nonprofit sector with organizations focused in the areas of youth development, workforce development, homelessness, environmental justice and community arts. He has held a variety of direct service and administrative positions and served as an executive director on three different occasions. He has also worked as an independent contractor for government, nonprofit and private sector entities. His interests and avocations include work as a radio producer, poet, amateur musician and published freelance journalist. Neal currently serves as Associate Executive Director of the Bayview Hunters Point YMCA. His duties include fund development, facility management, and program management.

**Olivia Malabuyo Tablante**  
**Grants Manager, Wallace Alexander Gerbode Foundation**

Olivia Malabuyo Tablante, a native to San Francisco is currently grants manager at the Wallace Alexander Gerbode Foundation. Tablante also manages the arts commissioning awards program in partnership with the William and Flora Hewlett Foundation. Prior to joining as Gerbode Foundation's program assistant in 2006, Olivia served as Los Ceniztles Mexican Arts Center's administrative manager, a managing director of San Francisco's black box theater Bindlestiff Studio, and as staff at the Tenants and Owners Development Corporation, where she worked over 5 years in senior and low-income housing development.

**Patricia Maloney**  
**Director; Art Practical**

Patricia Maloney is a curator and writer living and working in Berkeley. In addition to her role as Director for Art Practical, she worked with the alternative exhibition space Ampersand International Arts, is a contributing writer to Artforum.com, and a frequent commentator on the weekly contemporary art podcast Bad at Sports. She holds her MA in theory and history of contemporary art from the San Francisco Art Institute.

**Patrick Dooley**  
**Artistic Director and Founder; Shotgun Players**

Patrick is the Artistic Director and founder of the Shotgun Players. He launched the Shotgun Players with a production of David Mamet's play Edmond in July of 1992. Patrick received a BA in English from James Madison University of Virginia and studied in the Atlantic Theatre Company's Practical Aesthetics Workshop. He was a founding member of the international touring company, The Shenandoah Shakespeare, and has scores of other regional theatre acting and directing credits. He has directed over forty plays since founding the Shotgun Players. Some of Mr. Dooley's Shotgun Player directing credits include: Iphigenia in Aulis, Merchant of Venice, The Bacchae, Dr. Faustus (for which he won 2 Dramalogue Awards for Direction and Production), The Birthday Party, Baal and Henry V (for which Shotgun won the 1998 Bay Guardian Black Box Award), Skriker (2000 Dean Goodman choice award for Best Director, Overall Production & Ensemble) & the critically praised Mother Courage & Her Children. Shotgun Players have won Best Overall Production in 1999, 2001 and 2003 at the Bay Area Critics Circle Awards. Patrick received the Barbara Bladen Porter award for bringing innovation and enthusiasm to new works and classics in 2002. Under his direction the Shotgun Players have become a nationally recognized for producing original works from some of America's most exciting playwrights. In Summer of 2007 Shotgun concluded a successful capital campaign to raise the money to become the nation's first 100% solar-powered theatre. He currently is co-chair of the New Plays League, a member of the Berkeley Cultural Trust and is elected to Theatre Bay Area's Theatre Services Committee.

**PJ Hirabayashi**  
**Artistic Director and Founding Member; San Jose Taiko**

PJ is a founding member, full-time performer, composer and Artistic Director of San Jose Taiko. Working with the core artistic staff, she develops and coordinates the performing company's training and artistic programming. As a solo guest artist, she has performed with Hiroshima, David Benoit, San Jose Symphony, San Francisco Symphony, Ondekoza, Margaret Wingrove Dance Company, and Theatre Yugen. She is a recipient

of the Pacific Asian Women's Warrior Award in the Arts, the Santa Clara County's Women's Fund Award in the Arts, Alliance for California Traditional Arts Master/Apprenticeship Program, and the Arts Council of Silicon Valley Fellowship for Music. PJ has served on peer review panels for the Community Foundation of Santa Clara County, (arts program) and the California Arts Council (Artists in Residence Program, Touring Roster, Music).

**Ramekon O'Arwisters**

**Curator of Exhibitions; SFO Museum, San Francisco International Airport**

Ramekon O'Arwisters is the former Gallery Director and Curator of the Richmond Art Center. He has served as Gallery Manager and artist-in-residence at the San Francisco African American Historical and Cultural Society at Fort Mason. In 2003, he attended the Djerassi Artist Residence Program in Woodside, CA. He has lectured at the California College of Arts in Oakland, California, Sonoma State University, Sacramento State University, The Harvey Milk Institute in San Francisco, Duke University, and the Vermont Studio Center in Johnson Vermont. O'Arwisters received grants from the San Francisco Foundation, Grants to Individual Artists, Artadia, New York, and the San Francisco Arts Commission Cultural Equity Program in support of his work in 2006. Presently, he is curator of exhibitions at the San Francisco Airport Museums at the San Francisco International Airport.

His prior grant application review experience includes serving as a panelist for the 2009 Visions from the New California, funded through The James Irvine Foundation and administered by the Alliance of Artists Communities, Providence, RI. In 2003 and 2004, he was a juror for the Murphy and Cadogan Fellowship Awards sponsored by the San Francisco Foundation. In 2000, he served as a juror for Revealing Influences: Conversations with Bay Area Artists with then-curator, Rachel Osajima, at the Museum of Craft and Folk Art Center in San Francisco. In 1994, O'Arwisters was the juror for Sonoma State University Student Show and for the Tenth Annual Juried National Exhibition, Part II at Berkeley Art Center, Berkeley, California.

**Rhodesa Jones**

**Co-Artistic Director; Cultural Odyssey**

RHODESSA JONES is Co-Artistic Director of the San Francisco acclaimed performance company Cultural Odyssey. She is an actress, teacher, singer, and writer. Ms. Jones is also the Founder and Director of the award winning Medea Project: Theater for Incarcerated Women, which is a performance workshop that is designed to achieve personal and social transformation with incarcerated women. Beginning in January of 2009 Rhodesa will embark on Cultural Odyssey's 30th Anniversary tour performing her newest performance piece, The Love Project, written in collaboration with noted writer Pearl Cleage and Zaron Burnett, at La MaMa E.T.C. in New York City, Tampa Bay Performing Arts Center in Tampa, Florida, 7 Stages in Atlanta and many other locations. In November 2008, for the first time in South African history, Rhodesa Jones directed a full-length theater production with female inmates inside the Johannesburg Correctional Services (popularly known as "Sun City prison"). This was Rhodesa's second visit to South Africa hosted by the Urban Voices Festival. Ms. Jones is currently collaborating with the Women's HIV Program at University of California, San Francisco Medical Center conducting workshops and residency activities that will lead to a world premier performance in 2010.

During 2008 Rhodessa performed, *The Love Project* at the Painted Bride Art Center in Philadelphia, Denison University in Granville, Ohio, the Clarice Smith Performing Arts Center at the University of Maryland, and the National Black Theater Festival in North Carolina. In December of 2007 Rhodessa received a United States Artist (USA) Fellowship to support her work. In June 2008 Rhodessa gave the Keynote Address at Chicago's DePaul University for the Race, Sex, and Power Conference, and in May she gave the Keynote Address at New World Theater's Intersections Conference in Amherst, Massachusetts. During the month of September 2007 Rhodessa was an Adjunct Professor at the University of Maryland for the Women's Studies Department. She was also the Artistic Director of the San Francisco International Theater Festival that took place in the spring of 2007. During July and April 2007 Rhodessa was Artist-in-Residence at the University of West Indies, St. Augustine, Trinidad & Tobago. In June 2006 she directed a public reading for Eve Ensler's, *VDAY: Until the Violence Stops* Festival at Lincoln Center in New York City.

Ms. Jones was honored with an Honorary Doctorate from California College of the Arts in 2004. Rhodessa has received many awards for her work including a GOLDIE Lifetime Achievement Award presented by the San Francisco Bay Guardian in 2003, an Otto Rene Castillo Award for Political Theater in 2002, and a San Francisco Foundation Community Leadership Award commending her for developing the Medea Project as "an intersection of art, politics and social rehabilitation." In June 2001, her film collaboration *We Just Telling Stories*, a film profiling Ms. Jones and her work with the Medea Project in the San Francisco County jails, won Best Documentary at the San Francisco Black Film Festival. This award paralleled the 2001 release of a book on Ms. Jones' work entitled *Imagining Medea: Rhodessa Jones and the Theater for Incarcerated Women* by Rena Fraden, Ph.D. with a forward by Professor Angela Davis.

Ms. Jones published works include *Rhodessa Jones: Theater for a New Millennium*; *Extreme Exposure: An Anthology of Solo Performance in the Twentieth Century*, Theater Communications Group, 1999; "Deep In The Night," *Journal of Medical Humanities*, Vol. 19, No. 2/3, Summer 1998 (performance script); and the plays *Big Butt Girls* and *Hard-Headed Women* for the 1996 *Colored Contradictions: An Anthology of Contemporary African-American Plays*.

### **Rhonel Roberts** **Visual Artist, Hunter's Point Shipyard Artist**

For the past 10 years, Rhonel Roberts has rented an art studio space at the historic Hunters Point Naval Shipyard art colony in San Francisco. This studio space has been named *Chez Rhonel Galerie* where Rhonel shows his artwork privately by appointment and annually at Open Studios each spring and fall.

In 2004 Rhonel was selected to be the Artist in Residence, which is an 18 month program sponsored by the Shipyard Trusts For the Arts organization which is housed onsite at the shipyard. He has several years of experience as a painter and am influenced by the French impressionists. Rhonel created the 2011 Fillmore Jazz Festival poster upon recommendation by Michael Schwab a world-renowned graphic designer. His strength is his ability to focus on color and understanding the relationship color has in his compositions. Rhonel has studied art at the University of the Pacific with Larry

Walker (daughter Kara Walker) as his professor. Whether he paints jazz musicians or a still life, Rhonel uses bold color.

**Roberto Varea**

**Founding Artistic Director; Soapstone Theatre Company**

Roberto Varea began his career in theater in his native city of Cordoba, Argentina. In the US, he has directed numerous productions and workshops associated with new play development, particularly with Latino-Chicano artists. Roberto is the founding artistic director of Soapstone Theatre Company, a collective of male ex-offenders and female survivors of violent crime; El Teatro Jornalero!, a performance company that brings the voice of Latin American immigrant workers to the stage; and a founding member of the SF-based performance collective Secos & Mojados. He is a founding faculty of the Performing Arts and Social Justice Program at the University of San Francisco, where he also directs the Center for Latino Studies in the Americas (CELASA). Roberto is associate editor of *Peace Review* (Routledge, U.S.), and guest editor of *e-misférica* (NYU) and *Contemporary Theater Review* (Routledge, U.K.). His two-volume anthology *Acting Together: Performance and the Creative Transformation of Conflict* has just been published by New Village Press (<http://www.newvillagepress.net/catalog/>).

**Roko Kawai**

**Performing Arts Manager of Contextual Programming; Yerba Buena Center for the Arts**

Roko Kawai is a dancer/improviser/teacher/writer and currently also serves as Performing Arts Manager of Contextual Programming at Yerba Buena Center for the Arts. Roko's own work explores the specificity of classical Japanese dance vis-à-vis the craft of post-modern improvisation, for which she was awarded The Pew Fellowship on the Arts for Choreography—a Japan-U.S. Friendship Commission Fellowship, and a Leeway Transformation Award for women artists working in social justice. As a teacher, Roko has taught in diverse contexts from Holmesburg Women's Prison and Bryn Mawr College in Philadelphia to the Khmer Arts Academy in Takhmao, Cambodia. She is currently guest lecturer at SF State University. Her publications include *Belonging and Solo: an artist's workbook* and an essay for a new anthology on Asian American Dance, edited by Dr. Yutian Wong. Roko has extensive experience paneling for national, regional, foundation, and government grants programs such as the National Endowment for the Arts; Meet the Composer; and as a board member of the Stockton Bartol Rush Foundation's grants for community-based arts education. Locally she has paneled for the SF Arts Commission, Walter and Elise Haas Fund, and Silicon Valley Arts Council. A founding board member of the Asian Arts Initiative, she later served as Grants Manager there, overseeing over 40 grants per year.

**Ron Rowell**

**Past Chief Executive Officer; Common Counsel Foundation**

Ron Rowell recently retired as chief executive officer of the Common Counsel Foundation in Oakland, California and he currently serves as a trustee. He was Program Officer for Social Justice at the San Francisco Foundation from 2000 to 2009. A German Marshall Fund Transatlantic Community Foundation Fellow in 2005, he worked at the Berlin and Dresden Community Foundations in Germany. He earned his BA degree in South Asia Studies and his master's degree in Public Health from the

University of California at Berkeley. He has also studied at the University of Prishtinë in Kosovë, the University of Wales at Swansea, and the Berkeley Urdu Program in Lahore, Pakistan. His professional career has included health planning, refugee resettlement, economic development with American Indian tribes, and HIV/AIDS. He founded the National Native American AIDS Prevention Center in 1987 and became its first executive director. He serves on the boards of Native Americans in Philanthropy, the Family Philanthropy Exchange of Northern California Grantmakers, board member emeritus of the Friendship House Association of American Indians of San Francisco, and president of the French-American Cultural Society of San Francisco at the Consul General of France. He is an enrolled citizen of the Choctaw Nation of Oklahoma.

**Rudy Lemcke**  
**Artist**

Rudy Lemcke is a new media artist. He holds a degree in Philosophy from the University of Louvain, Belgium and a degree in Web Design and Technology from San Francisco State Multimedia Studies Program. His artwork has been exhibited internationally in galleries and museums such as the Whitney Museum of American Art, the DeYoung Museum, the Berkeley Art Museum and recently at the Vargas Museum in Manila. His video work has been screened in New York, Paris, Mexico City and regionally as part of the San Francisco International LGBT Film Festival, Frameline and the GLBT History Museum. He has been a guest lecturer and speaker at the University of California at Berkeley and Santa Cruz, Mills College, San Francisco State University, The San Francisco Art Institute, The California College of Arts and San Francisco Museum of Modern Art. He is currently Web Director for the San Francisco Queer Cultural Center, The California LGBT Arts Alliance and Radar Productions. From 2000 – 2006 he was webmaster for the Gender Studies program at Yale University. Over the years he has helped develop and launch websites for several Bay Area multi-cultural and women's arts organizations including the Asian American Women's Artists Association, BRAVA for Women in the Arts, Abhinaya (South Asian) Dance Company, the LGBT Latina/o Arts Organization, and others.

**Shamann Walton**  
**Executive Director, Young Community Developers**

Shamann Walton is a native San Franciscan who has been a leader within local public schools and youth-serving organizations for the past seventeen years. Shamann inherited his love for his community from his mother Catherine Cartwright, and his mentor and surrogate father, Philmore Graham. Impacting the lives of others, particularly children, is the biggest motivator in Shamann's life.

Shamann currently serves as the Executive Director of Young Community Developers, Inc. (YCD), a workforce development agency located in San Francisco's Bayview Hunters Point Community. At YCD, Shamann manages, develops and implements job readiness training, job placement and case management services for participants. For the past three years—under Shamann's leadership—YCD has worked directly with SFUSD, providing quality tutorial, credit recovery and job training programs in several SFUSD high schools (including Balboa, Galileo, Thurgood Marshall, Phillip & Sala Burton and Wallenberg). Since Shamann took over as YCD's Executive Director, he has increased the organization's budget by over 300 percent and grown the staff to 90

employees during peak times throughout the year.

Prior to joining Young Community Developers, Shamann developed an extensive record of collaboration and leadership within Bay Area schools and nonprofits. Shamann taught students in the juvenile justice system through the Solano County Office of Education, worked with youth at the Boys & Girls Club, and served as the Director of the Economic Opportunity Council of San Francisco's Potrero Hill Family Resource Center. Shamann also worked as a program officer for the San Francisco Department of Children, Youth & Their Families (DCYF), where he worked with funded agencies to ensure they were using city resources strategically and effectively.

In addition to his professional work, Shamann has been an effective leader in community and civic organizations across San Francisco. He serves on the Board of Directors for Parents for Public Schools and is very active with the Omega Psi Phi Fraternity, Inc. Pi Chi Chapter in San Francisco. Shamann is also a member of the San Francisco Latino Democratic Club, the San Francisco African American Democratic Club, the National Association for the Advancement of Colored People (NAACP), the American Society of Public Administrators, a 2013 LeaderSpring Fellow, and the Bayview Rotary Club.

Shamann graduated with a B.A. in Political Science from Morris Brown College in Atlanta, Georgia where he was elected Student Government Association Vice President. He holds a Masters in Public Administration from San Francisco State University.

### **Shawn Bullen** **Visual Artist**

Shawn Bullen is a highly skilled muralist, using his talents to beautify our world and inspire the people in it. He works in a wide variety of styles, collaborating with his clients to create culturally relevant and uplifting works of art. Shawn has produced hundreds of murals in public and private spaces across the world, each time striving to create an original design. He works efficiently and affectively creating high quality large-scale pieces in short periods of time. Shawn is also an educator and has taught his craft to people of all ages across the world. Through his murals and education programs Shawn Bullen strives to make the world a better and more beautiful place.

### **Shelley Trott** **Director of Arts Strategy and Ventures, Kenneth Rainin Foundation**

Shelley Trott has an extensive career in the arts, having worked for over 20 years as a funder, dancer and choreographer, teacher and filmmaker. She has been nominated for two Isadora Duncan Dance Awards in performance and design, and her choreography has been presented in numerous festivals. She co-founded Rapt Productions in 1997, the premier documentarian of San Francisco's performing arts scene. She was the project manager for Stage Left, a Regional Emmy® nominated documentary film, and created an engagement campaign, including a curriculum for high school students and online tutorials. Among her other notable filmmaking credits is Artists in Exile: A Story of Modern Dance in San Francisco.

For the past five years, Ms. Trott has played a key role in leading the Foundation's grantmaking programs in the Arts. Her responsibilities include developing new program strategies and initiatives. She administers the Foundation's Visibility Awards, which

supports innovative and experimental art performances, and created the Foundation's Impact Grants, a program designed to build the capacity and improve the effectiveness of arts organizations that are navigating critical organizational transitions. Ms. Trott has a BA in dance from Wesleyan University and an MFA in performance and choreography from California Institute of the Arts. She served as Board President for the contemporary dance company, KUNST-STOFF, for five years, and co-produced the annual Bay Area International Children's Film Festival from 2008-2012. She currently co-chairs the Arts Loan Fund, a collaborative program of Northern California Grantmakers.

**Sheron Fitzgerald**  
**Converse School of International Language/MoAD Vanguard**

Sheron Fitzgerald is bilingual in Spanish and English and works to market various English programs available the Converse International School of Languages. Sheron is also an active member of the Museum of the African Diaspora's Vanguard Leadership Committee, supporting the organization with growing new, younger patrons.

**Sherri Young**  
**Executive Director; African American Shakespeare Company**

An M.F.A. graduate from the American Conservatory Theatre, Sherri Young founded The African-American Shakespeare Company in 1993 and has been its Executive Director since. She has directed twelve productions, produced and executed four programs for the organization and speaks at various colleges, universities, and conferences such as the National Council of Teachers of English "Shakespeare Why 2K" Conference in Washington, DC. Ms. Young hires and manages the 30 company members and four directors every year to perform productions throughout the Bay Area. She also coordinates their arts education program, which includes a low-cost theatre program.

Ms. Young has served as a panelist for the San Francisco Arts Commission, Creative Assistance for Starving and Hungry Artists (CA\$H), and the Alameda County Art Commission. Ms. Young also served on Theatre Bay Area's Theatre Steering Committee from 2003 to 2004, and served on the Vanguard Foundation's Multicultural Diversity Committee in addition to serving on the San Francisco Arts Commission.

**Sidney Chen**  
**Artistic Administrator; Kronos Quartet / Kronos Performing Arts Association**

Sidney Chen's commitment to the creation, performance, and advocacy of contemporary music is at the core of his professional life. As artistic administrator of the pioneering Kronos Quartet, part of the non-profit Kronos Performing Arts Association, he has aided in the realization of dozens of new works for the ensemble, and has worked on more than 25 recording projects for Kronos, which collectively have garnered eight Grammy and Latin Grammy nominations and an award for Best Chamber Music Performance. In partnership with music publisher Boosey & Hawkes, he oversaw the production of the Kronos Edition, an authoritative print edition of works commissioned for the ensemble. His strong belief in the need to nurture emerging composers and performers is reflected in his management of the Kronos: Under 30 Project, a commissioning program for young

composers that has yielded over 750 applicants from more than 30 countries since its inception in 2003, as well as a week-long Professional Training Workshop, led by Kronos at the Weill Institute of Carnegie Hall, which provided four emerging professional quartets with a week of intensive coachings with Kronos on contemporary repertoire. He is an alumnus of the Association of Performing Arts Presenters Emerging Leadership Institute, and has served as a juror for the APAP Young Performers Career Advancement program.

He is on the Advisory Board for and a performer with Volti, a professional chamber chorus focused exclusively on contemporary music, for which he has also served as Executive Director. His participation on the group's artistic planning committee includes judging Volti's annual Choral Arts Laboratory, a commissioning competition for American composers under the age of 35 to write a new piece for Volti, and developed through a series of workshops. His work has contributed to Volti's recognition by ASCAP/Chorus America with six Awards for Adventurous Programming, an achievement unmatched by any other chorus. He is a co-producer of the group's upcoming album *Turn the Page*, to be released on Innova Records in early 2010.

As a performer, he is a founding member of The M6, a vocal sextet dedicated to performing the works of the eminent multidisciplinary artist Meredith Monk, which recently performed at Symphony Space and the Whitney Museum in New York, and which will perform with Monk at the Brooklyn Academy of Music's Next Wave Festival in 2009/10. This past season he sang in Carnegie Hall's 45th-anniversary celebration of Terry Riley's minimalist masterwork *In C*. Last summer he performed a set of music for unaccompanied voice at Garden of Memory 2008 at Oakland's Chapel of the Chimes and live on KUSF. In 2006 he sang in Carnegie's Zankel Hall as part of the Meredith Monk Young Artists Concert, which was the culmination of a week-long Professional Training Workshop led by Monk. He has been featured throughout the San Francisco Bay Area as a bass soloist with numerous orchestras and choruses.

Since 2004 he has been the writer of *TheStandingRoom.com*, one of the first blogs about classical and contemporary music, and which has consistently been included in lists of the Web's 25 most influential classical music blogs. He is a graduate of Harvard University.

### **Sita Kuratomi Bhaumik** **Artist and Educator**

Sita Kuratomi Bhaumik is an interdisciplinary artist and educator born and raised in the suburbs of Los Angeles to Indian and Japanese Colombian parents. After receiving her B.A. in Studio Art from Scripps College, Sita moved to the Bay Area where she holds an M.F.A. from California College of the Arts and an M.A. in Visual and Critical Studies. She is a lecturer at UC Merced and RayKo Photo Center. Sita has collaborated with organizations such as Yerba Buena Center for the Arts, The Asian Art Museum of San Francisco, The San Jose Museum of Art, SomArts, 18 Reasons, 826 Valencia, Asterisk SF, Whitman College, Cal-State Fullerton, Stanford University, and the Future Food House in Rotterdam. She has been the art features editor for *Hyphen* magazine, writer for *Art Practical*, and a board member at Kearny Street Workshop. She is currently a Research Fellow at the Institute for Art and Olfaction in Los Angeles and a Lucas Artist Program Resident at Montalvo. Her favorite spice is cardamom.

**Steve Seid****Video Curator; Berkeley Art Museum and Pacific Film Archive**

Steve Seid is Video Curator at the Berkeley Art Museum and Pacific Film Archive, coauthor of "Ant Farm: 1968–1978" and co-editor of "Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945–2000.

**Steven Anthony Jones****Artistic Director, Lorraine Hansberry Theatre**

Steven Anthony Jones is the artistic director of the Lorraine Hansberry Theatre, the premiere African American theatre company in the San Francisco Bay Area. Most recently, he directed eight of the ten titles in LHT's 2012-13 Bringing the Art to the Audience staged readings series, as well as the workshop production of Philip Kan Gotanda's Jamaican Wash Project. He has worked professionally on stage, television and in film for 37 years. He is a graduate of Yankton College in South Dakota. Other experience includes the Cleveland Playhouse, Berkeley Rep, San Jose Rep, and San Francisco Shakespeare Festival, among others.

**Sylvia Sherman****Program Director; San Francisco Community Music Center**

Sylvia Sherman is a San Francisco Bay Area native and received her BA in history from San Francisco State University. Sherman previously worked for La Peña Cultural Center where her responsibilities included grantwriting, producing major concerts, developing program series, and coordinating arts workshops along with working with the Development Associate and Board on individual donor development. She started her work with La Peña in 1981 as a volunteer. In 1990 she joined the staff as store manager and program coordinator and became Development Director in 1995. Sherman has also served on the La Peña Board and participated in the fund development and personnel subcommittees. Sherman has extensive experience with community organizing and producing large events. She was program coordinator for the Nicaragua Network from 1985–1989 where she organized regional and national campaigns and conferences. She was the publicity coordinator for the San Francisco World Drum Festival and the San Francisco Ethnic Dance Festival from 1989–1990. Sherman has served on a peer panel for the California Arts Council and has been part of the Cultural Advisory Committee to the City of Oakland's Arts Grant Program. Sherman is also a musician performing with the groups La Familia and Tiempo Latino. Sherman is bilingual (English and Spanish).

**T. Lulani Arquette****President/CEO; Native Arts and Cultures Foundation**

Lulani Arquette is Native Hawaiian and the President/CEO of the Native Arts and Cultures Foundation (NACF); a national nonprofit dedicated to supporting the diversity of artistic expression in American Indian, Alaska Native and Native Hawaiian communities.

Under her leadership, the foundation established a home office and launched its first grantmaking program. Arquette brings over 25 years of professional experience leading

organizations in all phases of operations including strategic visioning and planning, resource development, building partnerships and program development. Holding a master's degree in political science, she is a strong advocate for Native self-determination. Before coming to the foundation, Arquette worked in Hawai'i with Native Hawaiian organizations in the nonprofit, public, and private sectors. She was instrumental in developing the first for-profit subsidiary of ALU LIKE Inc., the largest multi-service organization in Hawai'i serving Native Hawaiians. With a strong interest in leadership development, she created the Hawai'i Leadership Center, a unique leadership program for executives and managers, that looked at leadership through the lens of three distinct ethnic groups – Hawaiian, Asian and Caucasian.

The arts and culture field has always played a strong role in her personal life and professional development. She earned a degree in drama and theatre from the University of Hawai'i and has performed and participated in many theatrical productions. Her grandmother was an accomplished musician and singer.

#### **Targol Mesbah**

**Adjunct Associate Professor; Interdisciplinary Studies, California Institute of Integral Studies**

Targol Mesbah received her BA in film studies from the University of California, Irvine and her Ph.D. in history of consciousness at University of California, Santa Cruz where she studied poststructuralist philosophy, critical theory and media studies. Her current book manuscript builds on her doctoral dissertation, *Why Does the Other Suffer? War, Trauma and the Everyday*, to consider the shifting ecologies of war. She teaches critical theory, postcolonial critique, global studies, media studies, and Iranian cinema.

Mesbah has also taught at the University of California Santa Cruz and New College, and has appeared as guest lecturer at different institutions including California College of the Arts and Harvard University. She is co-curator of MENA Experimental: Experimental Film and New Media from the Middle East, North Africa and their Diasporas.

#### **Ted Russell**

**Senior Program Officer for the Arts, James Irvine Foundation**

Ted Russell was appointed Senior Program Officer for the Arts in December 2005. Previously, Ted was Director of Marketing at Montalvo Arts Center, where he developed and implemented comprehensive marketing strategies that helped generate \$4 million in revenue. He also has served in a variety of marketing and audience development positions at the San Francisco Symphony, La Jolla Playhouse and Malashock Dance & Company in San Diego, and as director of the Jazz at the Wadsworth series at the University of California, Los Angeles. Ted has served as a board member and committee chair for the Yerba Buena Center for the Arts and the Joe Goode Performance Group, and is the former Co-Chair of Northern California Grantmakers' Arts Loan Fund. Ted currently serves as a board for the Independent Television Service (ITVS) and the Children's Arts Guild. He holds a bachelor degree in mechanical engineering from Yale University, and an MBA in arts management from Anderson Graduate School of Management at UCLA.

#### **Tere Romo**

## **Program Officer for Arts & Culture; San Francisco Foundation**

Tere Romo is the program officer for arts and culture at the San Francisco Foundation. An independent curator and scholar, she recently served as the arts project coordinator at the UCLA Chicano Studies Research Center (CSRC). Previously, she was the arts director at the Mexican Fine Arts Center Museum in Chicago and resident curator at The Mexican Museum in San Francisco, where she organized exhibitions and public programs. She was the program manager for the Organizational Support Program at the California Arts Council (CAC), where she oversaw a panel process for awarding grants to arts organizations across the state. Romo also developed the CAC's Traditional Arts Program and participated in the development of the Multi-Cultural Arts Programs. She has served as reviewer for the National Endowment for the Arts, Alpert Awards, Denver Airport, and Sacramento Public Art Programs. An art historian, she has published essays on Chicana/o art and is the author of *Malaquias Montoya* (2011), an artist monograph within the UCLA CSRC book series "A Ver: Revisioning Art History." She was also the lead curator for "Art Along the Hyphen: the Mexican-American Generation, an exhibition within the Getty Foundation's regional initiative called "Pacific Standard Time: Art in LA 1945-1980." She holds a Master's degree in art history.

## **Theo Ellington**

### **Commissioner, Office of Community Investment and Infrastructure**

Theo Ellington was born and raised in the Bayview district of San Francisco, where he graduated from School of the Arts High School. It was there he developed a deeper passion for social justice issues, the Arts, and public service. Today, Theo serves on the Redevelopment Agency Successor Agency Commission and is perusing a master degree in Urban Affairs at the University of San Francisco.

## **Theresa Harlan**

### **Curator and Writer**

Theresa Harlan is a curator and writer of contemporary Native American art. She is the curator of the traveling exhibition (2007-2010), "Sing Me Your Story, Dance Me Home: Art and Poetry from Native California" for the Heyday Books, Berkeley, California. Publications include, "A View of Our Home, Tomales Bay, Calif.: Portrait of a Coast Miwok Family, 1930-1945" in *Our People, Our Land, Our Images: Indigenous Photographers*, Heyday Books, 2006, "Indigenous Visionaries: California Native American Women Artists" in *California in Parallels and Intersections: Art/Women/California, 1950-2000*, University of California Press, 2002, and "Indigenous Photographies: A Space for Indigenous Realities" in *Native Nations: Journeys in American Photography*, Barbican Art Gallery, London: Corporation of London, 1998.

Her background in the arts includes: Traditional Folk Arts Program administrator for the California Arts Council, director of the Carl Gorman Museum for the Native American Studies Department at UC Davis, and review panelist for the Alliance for California Traditional Arts and the National Endowment for the Arts, Folk Arts Heritage Award.

## **Thor Kaslofsky**

### **Project Manager, Office of Community Investment and Infrastructure**

Thor Kaslofsky is the Hunters Point Shipyard Project Manager with the former San Francisco Redevelopment Agency, now the Office of Community Investment and Infrastructure. Thor oversees the implementation and administration of the project, serving as a liaison between the Bayview Hunters Point community, the Mayor's office, the Navy, and the project's developers and coordinating the real estate, community and economic development, affordable housing, parks, and public art projects. Outside of work, he also contributes to his community by volunteering and mentoring foster children and serving as a board member of the Bayview Opera House. Mr. Kaslofsky received his MBA from Baruch College and his BA in Public Administration from the John Jay College of Criminal Justice.

### **Tony Robles**

**Author of children's books**

Tony Robles, author of the children's books *Lakas* and *the Manilatown Fish* (2003), and *Lakas and the Makibaka Hotel* (2006), both published by Children's Book Press, tells the story of the Filipino American boy named Lakas, who becomes politicized as he learns the San Francisco of his elders, the Manongs, Filipino American West Coast laborers during the first half of the last century. Tony is also the co-editor of *Poor Magazine*, a "literary, visual arts based community organization founded by a previously homeless, currently at-risk, mother daughter team," and "which provides vocational training, creative arts and literacy education, new and multi-media access to very low and no income adults and children in the Bay Area, with the goal of deconstructing the margins of class and race oppression."

### **Torange Yeghiazarian**

**Artistic Director; Golden Thread Productions**

Torange Yeghiazarian is the founding Artistic Director of Golden Thread Productions and writes, directs and acts for the theatre. A native of Iran and of Armenian heritage, Torange holds a Master's degree in Theatre Arts from San Francisco State University. Her plays (*Call Me Mehdi*, *Waves*, *Dawn at Midnight*, *Behind Glass Windows*, *Abaga*) reflect the perspective of the culturally displaced in tackling today's world of contradictory realities and values. As a teaching artist, Torange has taught playwriting to at-risk youth as part of the *Each One Reach One* program, incorporated theatre into social studies in Richmond's Washington Elementary School as part of East Bay Center for Performing Arts' *Learning Without Borders* program, and lead acting and play development workshops for Golden Thread Productions. She is the Artistic Director of Golden Thread Productions, where she has devoted her professional life to exploring Middle Eastern culture and identity through theatre arts.

### **Pireeni Sundaralingam**

**Writer**

Born and raised in Sri Lanka, Pireeni Sundaralingam currently lives in San Francisco. She is a PEN USA Rosenthal Fellow and Co-editor of *Indivisible*, the first anthology of South Asian American poetry (University of Arkansas Press, 2010)

Her poetry has appeared in both literary and political journals (such as *World Literature Today*, *Ploughshares* and *The Progressive*) as well as national newspapers such as *The Guardian* (UK), university teaching texts including *Three Genres* (Prentice-Hall, 8th

Edition, 2006), and anthologies such as *Masala* (Macmillan, 2005) and *Language for a New Century: Poetry from the Middle East, Asia and Beyond* (Norton, 2008).

Having given readings on national radio in Sweden, Ireland, the UK and America, Pireeni's work has also been featured in such ve

#### **Jordan Bass**

##### **Managing Editor, McSweeney's Publishing**

Jordan Bass is a managing editor at McSweeney's Publishing, where he's helped to edit and design dozens of books, both fiction and nonfiction, since 2004. His main focus is McSweeney's Quarterly, a short-story journal which he oversees; McSweeney's has published work by George Saunders, David Foster Wallace, Stephen King, Lydia Davis, and hundreds of other notable writers. Several stories Jordan has selected and edited for the journal have gone on to appear in the Best American Short Stories, and to receive the National Magazine Award for fiction. He lives in San Francisco.

#### **Vanessa Camarena-Arredondo**

##### **Vocalist, Las Bomberas de La Bahia and Arts Consultant**

Vanessa Camarena-Arredondo is a Transformational Life and Leadership Coach with a passion for drawing out the strengths and authentic voice of the people she works with. Vanessa's commitment to the empowerment of historically oppressed peoples is what drives her work and has lead her to pursue coaching and leadership development in support of powerful change agents and artists. She has 17 years combined experience working in philanthropy, the arts, movement building, and in women's health. Vanessa has a deep value for creative expression in its many forms and enjoys supporting clients in realizing the value and articulation of their creative practices. She is a vocalist with Bay Area-based performance group Las Bomberas de La Bahia which is comprised of social justice activists, educators, and cultural workers who offer a space for resiliency, renewal, and community- and self empowerment through music and dance.



# Community Arts, Education and Grants Committee - July 8, 2014 - Meeting Minutes

Community Arts, Education and Grants Committee - July 8, 2014

SAN FRANCISCO ARTS COMMISSION

COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE

Tuesday, July 8, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

## MINUTES

### 1. Roll Call

#### Commissioners Present:

Charles Collins

Sherene Melania

Abby Sadin Schnair

Janine Shiota

#### Commissioners Absent:

Marcus Shelby

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Staff Present: Tom DeCaigny, Tyra Fennell, Cristal Fiel, Lucy Lin, Judy Nemzoff, Robynn Takayama, Tyese Wortham

## 2. Community Investments Program Director's Report

Community Investments ("CI") Program Director Judy Nemzoff reported that at the start of the 2015 Fiscal Year ("FY") the merge between the Community Arts and Education ("CAE") and Cultural Equity Grant ("CEG") programs began. She said that in alignment with the strategic plan, CI would hold the core values of neighborhood arts and cultural equity to create one program with grantmaking as the primary activity. Program managers would transition into program officers as grant categories are realigned and diversified among the four officers. Ms. Nemzoff reported that CI gained three new staff: Anh Thang Dao-Shah, American Center for Learning Societies ("ACLS") Public Fellow in policy and evaluation; Arts Education Program Officer Liz Ozol, founder and principal of New Highland Elementary School, and former dancer and choreographer; and WritersCorps Program Associate Gisela Insuaste, practicing artist in sculpture from New York. She said that management was in the interview process for the senior program officer position. Management would like to make an offer by end of July and have the senior program officer start immediately.

Director of Cultural Affairs Tom DeCaigny publicly thanked Interim Cultural Equity Grants Program Director Lucy Lin for her seven years of contribution to the Arts Commission. Ms. Lin's last day with the SFAC was July 15. Ms. Lin invited Commissioners to her going-away gathering at the Orbit Room on Tuesday, July 15.

Mr. DeCaigny reported that the Board of Supervisors would be moving \$191,000 from Grants for the Arts to SFAC grants, which would be appropriated over both years of the budget. The Board was currently voting on the budget and a full budget update would be reported at the next Full Commission meeting on Monday, July 14.

Mr. DeCaigny and Ms. Nemzoff explained to Commissioners that CI developed in alignment with the values of the strategic plan. CI would embark on a grant strategy analysis with the help of the ACLS fellow, Ms. Dao-Shah. This year, all grant categories would remain the same. Mr. DeCaigny reminded Commissioners that the first grant deadline was August 1.

Ms. Lin reported that the first grants workshop, Grants 101, had record attendance. Staff decided to add an additional workshop to respond to the needs of the community.

## 3. 3<sup>rd</sup> on Third Grant Approval

Ms. Nemzoff said that this was the second year of the 3<sup>rd</sup> on Third grant, which was funded through District 10 Supervisor Malia Cohen's office. Last year's recipient was the Bayview Opera House, Inc. ("BVOH, Inc.") who applied again and was the grant review panel's recommended recipient. She said that the grant amount this year was a significantly larger amount.

CI Program Officer Tyra Fennell said that the panel process was an internal staff review and that BVOH, Inc. was the only applicant. Mr. DeCaigny added that the Arts Commission expected a low response rate because it was a

targeted request for proposals ("RFP"). He said that BVOH, Inc. was one of the only organizations that had a history that met the eligibility requirements for the RFP.

The Committee discussed if there were any other organizations aside from BVOH, Inc. that would have been good candidates for this grant opportunity. Ms. Fennell said that if another organization were to take on the event it would be difficult because of the coalition and partnerships BVOH, Inc. has maintained through the event.

The Committee discussed whether BVOH, Inc. had a funding strategy to continue 3<sup>rd</sup> on Third once the grant funding sunsets. Ms. Fennell said that Executive Director Barbara Ockel was cultivating funder relationships with Wells Fargo and Lennar. Commissioner Collins was concerned about whether BVOH, Inc. would have the capacity to continue the event after the grant funding if resources were not secured. Ms. Fennell said that because of building closure, Ms. Ockel has been working hard to engage the community and create partnerships to maintain programming. She said that Ms. Ockel had leveraged a strong partnership with Young Community Developers in Bayview Hunters Point.

Commissioner Melania commended Ms. Fennell for her work in the Bayview and with 3<sup>rd</sup> on Third.

**Commissioner Melania gave the following motion:**

Motion to approve a grant to the Bayview Opera House, Inc. in an amount not to exceed \$75,000 to support, promote and produce 3<sup>rd</sup> on Third in Bayview

**Moved:** Schnair/Shiota

**Public Comment:** None.

**The motion was passed unanimously.**

**Explanatory Document:** FY2014-2015 3<sup>rd</sup> on Third Grant (pdf)

#### 4. Cultural Centers Report

Ms. Nemzoff said that the Cultural Centers were already approved for advances and that the Management and Programming Plan and Budget ("MPP") had a roving deadline. CI Program Officer Robynn Takayama said that the presentation would focus on Queer Cultural Center ("QCC"), who was a sub-grantee of the African American Art & Culture Complex ("AAACC"). Ms. Takayama explained that the MPP was revised so that the narrative questions aligned with the Arts Commission's strategic plan. She then presented the committee with QCC's responses to the MPP (see FY2014-2015 QCC MPP presentation).

After reviewing the presentation, Commissioner Schnair asked about QCC's overall budget. Ms. Nemzoff said that the grant was about 25 percent of the organization's total annual budget. Ms. Takayama added that the organization did a lot of fundraising, largely through grant writing. Ms. Nemzoff said that they also had a fiscal sponsorship program, so their overhead looked significantly larger. Ms. Takayama said that the fiscal sponsorship was part of their capacity building program and organizations like Sean Dorsey Dance have branched off to form their own

501(c)3.

Commissioner Schnair expressed that it was interesting that the organization was operating with contractors and there were no full-time staff. Ms. Takayama said that this had to do with the displacement crisis in the 1990s; at the time having this organization structure made the most sense for QCC, since it did not have a building. Ms. Takayama said that QCC pays its contractors \$35 an hour on average, which results in low staff turnover. Ms. Nemzoff said that QCC chose to have staff do work on their own time. Mr. DeCaigny added that since the Center did not have a building, it did not require the contractors to have a set schedule. Ms. Nemzoff said that if the organization made restructuring decisions they would have to inform the Arts Commission.

Commissioner Collins said he was concerned about having full-time contractors. He said that there were individuals working with the organization who were solid and had a great track record, but he questioned what would happen if they were not with the organization anymore. Ms. Takayama said that a couple of years ago the organization had gone through planning and restructuring; it was when they had tested the general manager and artistic director model. She said that the organization has been very thoughtful about bringing people in and transitioning leadership.

**Commissioner Melania gave the following motion:**

Motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for Queer Cultural Center ("QCC") for an amount not to exceed \$100,231. QCC will be named as a sub-grantee in the grant agreement to the African American Art and Culture Complex

**Moved:** Collins/Schnair

**Public Comment:** None.

**The motion was unanimously passed.**

**Explanatory Document:** FY2014-2015 QCC MPP presentation (pdf)

## **5. SFAC Review Panelists**

Ms. Nemzoff recognized the staff from the programs formerly known as CEG and CAE for compiling a large scale pool of panelists that the SFAC staff and programs would be able to draw from for upcoming panel reviews. The list would span two fiscal years. She said that the list was not complete and would be supplemented by another list in September.

Commissioners and directors discussed panel selection and composition. Ms. Nemzoff requested that Commissioners send her a list of panelist recommendations. Commissioner Charles Collins expressed that he gained a profound understanding of the panel process as a FY2014 Native American Arts & Cultural Traditions grant panelist. He said that he appreciated the depth of work that goes into all levels and parts of the grant process, and that others in the community would benefit from serving on a panel. Commissioner Sherene Melania commented that she was concerned that the list consisted of current grantees and peer funders, which did not encourage breadth, access, and equity. Mr. DeCaigny explained that in the case of a conflict of interest, panelists are required

to recuse themselves from reviewing that application.

Mr. DeCaigny instructed Commissioners to state any relationship with anyone on the list for the record. He said that they did not need to recuse themselves from voting. Commissioner Abby Sadin Schnair reported a relationship with Elizabeth Broderson. Commissioner Collins reported relationships with Gwendolyn Westbrook, Angelique Thompson, and any staff from SFMOMA. Mr. DeCaigny would confer with the City attorney regarding Commissioner participation on the panel.

**Commissioner Melania gave the following motion:**

Motion to approve the following panelists to serve, as selected by staff, on SFAC review panels for the 2014-2015 and 2015-2016 Fiscal Years:

Adrian Torres, Assistant Project Manager, City and County of San Francisco, Office of Economic and Workforce Development

Adriana Marcial, Development and Communications Manager, Joe Goode Performance Group

Aimee Le Duc, Executive Director of the Berkeley Art Center

Alka Joshi, Communications Director, BRITE Group

Allan Manalo, Development Manager, Central City Hospitality House

Allison Sparks, Program Officer, Child Welfare, Stuart Foundation

Amy Mueller, Artistic Director, Playwrights Foundation

Andre Torrey, Public Service Aide, San Francisco Public Utilities Commission

Angelique Tompkins, Chef, Bayview Underground Food Scene

Anietie Ekanem, Founder, Third Thursday

Anne Huang, independent strategy consultant, community engagement specialist and artist

Archana Horsting, Executive Director and co-founder, Kala Art Institute

Arielle Julia Brown, playwright, teaching artist and arts administrator

Beth Rubenstein, nonprofit and arts consultant

Bianca Starr, TV personality and radio host

Brad Erickson, Executive Director, Theatre Bay Area

Brian Karl, Program Director, Headlands Center for the Arts

Brigette R. LeBlanc, Commissioner, Southeast Community Facility Commission

Carrie Leilam Love, Program Manager, Bay Area Video Arts Coalition

Celia Herrera Rodríguez, visual artist and educator

Chike C. Nwoffiah, actor, theater director, filmmaker and educator

Christine Lim, Director of Education and Artistic Administration, San Francisco Performances

Courtney Fink, Executive Director, Southern Exposure

Cynthia Taylor, Assistant Director of Public Programs, Oakland Museum of California; vocalist

Dave Archuletta, Executive Director, Joe Goode Performance Group

DJ Brookter, Deputy Director, Young Community Developers

Earl Shaddix, Owner, Earl Bread & Brittle

Ed Donaldson, certified economic development professional

Ed Hammonds, Director of Commercial Real Estate, East Bay Asian Local Development Corporation

Eddy Zheng, Commissioner, Southeast Community Facility Commission; Project Director, Community Youth Center of San Francisco

Elizabeth Brodersen, Director of Education, American Conservatory Theater

Ellen Oh, Program Administrator, Institute for Diversity in the Arts at Stanford University

Emiko Ono, Program Officer, Hewlett Foundation

Emily Ford Dirks Garvie, Development Manager, Young Audiences of Northern California

Ernesto Sopprani, Interim Director, SF/Bay Area Emerging Arts Professionals; Director, AIRspace; artist

Evan Bissell, artist

Genny Lim, poet, playwright, performer and educator

Gwendolyn Westbrook, Chief Executive Officer, United Council of Human Services

Isabel Yrigoyen, Performing Arts Manager, Yerba Buena Center for the Arts

Ivan Jaigirdar, Artistic Director, 3rd I South Asian Film Festival

Jack Carpenter, lighting designer

Jaime Cortez, artist and educator

Janine Greer, Commissioner, Southeast Facility Community Commission

Jason Brock, performing artist

Jason Wallach, Program Coordinator, Center for Political Education

Jeremy Liu, community development strategist

Joan Pinkvoss, Executive Director, Aunt Lute Books

Joe Goode, Founder and Artistic Director, Joe Goode Performance Group

John-Carlos Perea, musician and educator

Jordan Bass, Managing Editor, McSweeney's Publishing

José María Francos, Lighting Designer and Production Manager, Yerba Buena Center for the Arts

Joseph Landini, Executive Director, SAFEhouse for the Performing Arts

Josh Healey, writer, performer and creative activist

Joshua Simon, Executive Director, East Bay Asian Local Development Corporation

Juan Fuentes, visual artist

Julie Fry, Program Office, Hewlett Foundation

Karen Seneferu, artist and professor

Katie Fahey, Associate Program Officer, Arts at Kenneth Rainin Foundation

Kawika Keikiali'ihiwahiwa Alfiche, Kumu Hula (teacher), Halau o Keikiali'i

Kevin Seaman, artist

Khan Wong, Senior Program Manager, City and County of San Francisco, Grants for the Arts

Kim Anno, artist and educator

Kristine Mays, visual artist

Kriztina Palone, Director, Mayor's Office of Neighborhood Services

Laura Elaine Ellis, Co-founder and Executive Director, African & African American Performing Arts Coalition

Laura Page, Arts & Educational Initiatives Analyst, San Francisco Public Utilities Commission

LaVaughn Kellum-King, Commissioner, Southeast Community Facility Commission

Lena Miller, Founder, Hunters Point Family

Leticia Hernández-Linares, writer

Lily Kharrazi, Living Cultures Grants Manager, Alliance for California Traditional Arts

Lisa Hasenbalg, Director of Arts & Culture Marketing, San Francisco Travel

Lori Laqua, Executive Director, Z Space

Mabel S. Teng, Executive Director, Chinese Culture Foundation

Madeleine Lim, Executive Director, Queer Women of Color Media Arts Project

Madeleine Oldham, Literary Manager and Resident Dramaturg, Berkeley Repertory Theater

Mahealani Uchiyama, dancer, musician, composer and educator

Malcolm Margolin, Founder and Executive Director, Heyday Books

Malik Seneferu, visual and teaching artist

Marc Mayer, Educator for Public Programs, Asian Art Museum of San Francisco

Marsha Murrington, Senior Program Officer, Local Initiatives Support Corporation

Masashi Niwano, Festival & Exhibition Director, Center for Asian American Media (CAAM)

Maysoun Wazwaz, Program Manager, Mills College Art Museum

Meaghan Mitchell, SF Beautiful, MoAD Vanguard

Mel Waters, visual artist

Melanie Cervantes, Race and Place (RAP) Fund Program Officer, Akonadi Foundation

Melonie Green, Co-Owner, Infin8Sync

Melorra Green, Curator, African American Art and Culture Complex

Mica Sigourney, Artistic Director, OX

Michele Carlson, artist, writer, educator and curator

Michelle Tea, Executive Director, RADAR Productions

Mimi Lok, Executive Director/Editor, McSweeney's Voice of Witness Series

Moy Eng, Executive Director, Community Arts Stabilization Trust (CAST)

Nancy Hom, artist

Nathan Marken, performing artist

Neal Hatten, Associate Executive Director, Bayview Hunters Point YMCA

Olivia Malabuyo Tablante, Grants Manager, Wallace Alexander Gerbode Foundation

Patricia Maloney, Director, Art Practical

Patrick Dooley, Artistic Director and Founder, Shotgun Players

Pireeni Sundaralingam, writer

PJ Hirabayashi, Artistic Director and Founding Member, San Jose Taiko

Ramekon O'Arwisters, Curator of Exhibitions, SFO Museum, San Francisco International Airport

Rhodesa Jones, Co-Artistic Director, Cultural Odyssey

Rhone! Roberts, visual artist, Hunter's Point Shipyard Artist

Roberto Varea, Founding Artistic Director, Soapstone Theatre Company

Roko Kawai, Performing Arts Manager of Contextual Programming, Yerba Buena Center for the Arts

Ron Rowell, Past Chief Executive Officer, Common Counsel Foundation

Rudy Lemcke, artist

Shamann Walton, Executive Director, Young Community Developers

Shawn Bullen, visual and teaching artist

Shelley Trott, Director of Arts Strategy and Ventures, Kenneth Rainin Foundation

Sheron Fitzgerald, Converse School of International Language, MoAD Vanguard

Sherri Young, Executive Director, African American Shakespeare Company

Sidney Chen, Artistic Administrator, Kronos Quartet, Kronos Performing Arts Association

Sita Kuratomi Bhaumik, artist and educator

Steve Seid, Video Curator, Berkeley Art Museum and Pacific Film Archive

Steven Anthony Jones, Artistic Director, Lorraine Hansberry Theatre

Sylvia Sherman, Program Director, San Francisco Community Music Center

T. Lulani Arquette, President/CEO, Native Arts and Cultures Foundation

Targol Mesbah, Adjunct Associate Professor, Interdisciplinary Studies, California Institute of Integral Studies

Ted Russell, Senior Program Officer for the Arts, James Irvine Foundation

Tere Romo, Program Officer for Arts & Culture, San Francisco Foundation

Theo Ellington, Commissioner, Office of Community Investment and Infrastructure; Project Coordinator, Urban Ed Academy

Theresa Harlan, curator and writer

Thor Kaslofsky, Project Manager, Office of Community Investment and Infrastructure

Tony Robles, author of children's books

Torange Yeghiazarian, Artistic Director, Golden Thread Productions

Vanessa Camarena-Arredondo, Vocalist, Las Bomberas de La Bahia and arts consultant

**Moved:** Schnair/Shiota

**Public Comment:** None.

The motion was passed unanimously.

## 6. Public Comment

There was no public comment.

## 7. New Business and Announcements

Commissioners expressed that it was an honor working with Ms. Lin and that they wished her the best. Ms. Lin commented that it was a great opportunity to work with Mr. DeCaigny, Ms. Nemzoff, the CEG staff, and the Commissioners. Ms. Schnair requested that the meeting closed in honor of Ms. Lin.

## 8. Adjournment

There being no further business, the meeting adjourned at 3:32 p.m.

CF 8/7/14 - draft minutes posted

CF 9/8/14 - minutes adopted

## Language Accessibility

Translated written materials and interpretation services are available to you at no cost. For assistance, please notify Program Associate Cristal Fiel, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).

我們將為閣下提供免費的書面翻譯資料和口譯服務。如需協助，Program Associate Cristal Fiel, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).

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Ang mga materyales na nakasalin sa ibang wika at ang mga serbisyong tagapagsalin sa wika ay walang bayad. Para sa tulong, maaring i-contact si Program Associate Cristal Fiel, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).

# Management and Programming Plan and Budget

Queer Cultural Center

## **Support cultural equity and access to high quality arts experiences for all**

- What are your programmatic and curatorial goals? What is your organization's creative decision making process? How is your constituency engaged in developing programs?
- How does your organization serve a diverse audience? Who is your current audience and how will you assess this?

## Support artists & arts organizations

- How does your organization develop staff and artistic leadership that can contribute to the arts ecosystem? What systems are in place to encourage and allow them to do this work?
- In what way does your organization strive to provide livable wages and benefits to your staff?

## **Play a critical role in strengthening neighborhoods and communities**

- How does your organization gather information about community needs? How does your organization decide to create and implement programming that responds to those needs?
- What kinds of artistic collaborations (creative decision making between the Center and one or more external partners with a written agreement outlining goals, roles, and responsibility) will your organization foster with artists, arts organizations, service organizations, non-arts entities, and other community stake holders?

# Invest in a vibrant arts community

- How does your organization gather information about community needs? How does your organization decide to create and implement programming that responds to those needs?
- What kinds of artistic collaborations (creative decision making between the Center and one or more external partners with a written agreement outlining goals, roles, and responsibility) will your organization foster with artists, arts organizations, service organizations, non-arts entities, and other community stake holders?

## **Support cultural equity & access to high quality arts experiences for all**

- Rooted in cultural equity and programs to reflect the racial, gender, economic, and age diversity in the LGBT community that they serve.
- Promote artistic and economic evolution of Queer art and culture by commissioning and presenting, providing art services in artistic planning, grantwriting, production, and promotion, promoting community wellness

## **Support cultural equity & access to high quality arts experiences for all**

- Month-long National Queer Arts Festival
- Healthy Community program (using the arts to explore LGBT wellness)
- Website that documents the history and development of queer arts in the Bay Area
- Queer Conversations on Culture and the Arts which brings together local and nationally-renowned artists and scholars to talk about a broad range of LGBTQ topics
- Award 20 \$1,000 commissions

## Support artists & arts organizations

- This is primarily served through the Creating Queer Community program which offers 15 hours of capacity-building workshops in program planning, grantwriting, and individual solicitation
- FY12-13 leveraged \$1k commissions to \$100k of external sources
- ID'd economic pressures of gentrification and with QCC's relationships in the art scene, help secure affordable rehearsal, production and exhibition spaces, staff that oversees event production logistics and technical staff for professional-quality production values

## **Play a critical role in strengthening neighborhoods and communities**

- Solicits proposals about social justice issues in the Queer arts community and commissions 20 most compelling projects
- Key articulated collaborations include:
  - Collaborate with California College for the Arts on Queer Conversations about Culture and the Arts
  - SF LGBT Community Center and Openhouse (queer senior service provider) for arts programs for senior

## **Invest in a vibrant arts community**

- Model of employing independent contractors with salaries averaging over \$35/hour.
- Low staff turnover with 4 out of 6 current staff having worked for QCC for over 15 years
- Stability in the organization and in the service offered to the queer arts community

- Total amount of money expected to be spent on artist fees and commissions: **\$15,000**
- Total percent of your budget expected to be spent on artist fees and commissions: **40%**



# Community Arts, Education and Grants Committee - August 12, 2014 - Meeting Agenda

Community Arts, Education and Grants Committee - August 12, 2014

## SAN FRANCISCO ARTS COMMISSION COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE

Tuesday, August 12, 2014  
2:00 p.m.  
25 Van Ness Avenue, Suite 70

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### Notice of Cancellation of Meeting

The regular meeting of the Community Arts, Education and Grants Committee of the San Francisco Arts Commission scheduled for Tuesday, August 12, 2014 has been cancelled.

TMW 8/4/14

### Notices

Explanatory documents listed above, as well as documents created or distributed after the posting of this agenda to the Arts Commission will be available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 345, San Francisco, CA 94102, during regular business hours. Info: Tyese Wortham, 415-252-2558. PLEASE NOTE: The Arts Commission often receives documents created or submitted by other City officials, agencies or departments after the posting of the Arts Commission agenda. For such documents or presentations, members of the public may wish to contact the originating agency if they seek documents not yet provided to the Arts Commission.

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的會議資料，和/或者提供閱讀器。此外，翻譯版本的會議記錄可在委員會通過後提供。上述的要求，請於會議前最少48小時致電415-252-2558向Tyese Wortham, program associate 提出。逾期提出的請求，若可能的話，亦會被考慮接納。聽證室設有輪椅通道。

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# Community Arts, Education and Grants Committee - September 9, 2014 - Meeting Agenda

Community Arts, Education and Grants Committee - September 9, 2014

**SAN FRANCISCO ARTS COMMISSION**

**COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE**

Tuesday, September 9, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

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## AGENDA

### Roll Call

### Community Investments Program Director's Report

*Judy Nemzoff*

#### **Discussion**

Current developments and announcements

**Item Time:** Approximately 10 minutes

### SFAC Review Panelists

*Judy Nemzoff*

#### **Action**

Discussion and possible motion to approve the following panelists to serve, as selected by staff, on SFAC review panels for the 2014-2015 and 2015-2016 Fiscal Years:

Ani Rivera, Executive Director, Galeria de la Raza

Ashara Ekundayo, Chief Creative Officer & Omi Gallery Director, Impact Hub Oakland

Idris Ackamoor, Co-Founder, Cultural Odyssey

Juan G. Berumen, Adjunct Professor, University of San Francisco

Lex Leifheit, Executive Director, SOMArts Cultural Center

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Miguel Salinas, Program Officer in Local Grantmaking, Packard Foundation

Tamara Alvarado, Executive Director, School of Arts & Culture at the Mexican Heritage Plaza

Vanessa Whang, Director of Programs, Cal Humanities

Wayne Hazzard, Executive Director, Dancers' Group





**Explanatory Documents:** FY2014-2016 Panelist Bios September

**Item Time:** Approximately 5 minutes

### Cultural Centers Report

*Judy Nemzoff*

#### **Action**

-  Discussion and possible motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for African American Art and Culture Complex "AAACC" for an amount not to exceed \$623,165 (\$521,477 to AAAACC and \$101,688 to sub-grantee Queer Cultural Center "QCC," pending budget revisions from QCC).
-  Discussion and possible motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for SOMArts Cultural Center for an amount not to exceed \$614,690.
-  Discussion and possible motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for Mission Cultural Center for Latino Arts for an amount not to exceed \$550,067.
-  Discussion and possible motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for Bayview Opera House, Inc. for an amount not to exceed \$327,836.

**Explanatory Documents:** AAACC MPP FY2015; SOMArts MPP FY2015; MCCLA MPP FY2015; BVOH MPP FY2015

**Item Time:** Approximately 30 minutes

### Public Comment

#### **Discussion**

*(This item is to allow members of the public to comment generally on matters within the Committee's purview*

as well as to suggest new agenda items for the Committee's consideration.)

## **New Business and Announcements**

### **Discussion**

*(This item is to allow Commissioners to introduce new agenda items for consideration.)*

## **Adjournment**

### **Action**

CF 9/5/14

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## FY2014-2016 Grant Review Panel Approval List (September)

### **Ani Rivera, Executive Director, Galeria de la Raza**

Executive Director Ani Rivera joined the Galeria in 2004 and served as the Business Manager through 2007; she joined the Board of Directors in 2010. In 2007, she became the Compliance Specialist at Community Initiatives, a nonprofit fiscal sponsor located in San Francisco, CA, where she worked for five years. Project and contract management was a central function of her position. She provided operation administration for a \$16 million revenue portfolio. The portfolio is composed from contributions from private foundations, local city, and federal government agencies providing funding to support the operations of 90 fiscally sponsored projects. In the project management capacity, she provided in depth one-on-one counseling to projects on budget development, program goals, work plan and evaluation designs to accommodate each project's unique operations.

### **Ashara Ekundayo, Chief Creative Officer & Omi Gallery Director, Impact Hub Oakland**

Ashara is a cultural worker of the urban landscape and brings her whole self and more than 20 years of professional experience into the social entrepreneurial movement. Through her company BluBlak Media Consulting, she has worked with local and national organizations to build capacity for increased community engagement through the uses of creative practice, exhibition, strategic communications design and project management. She is a non-profit professional, serial entrepreneur, and activist committed to social change, and has supported individuals and grassroots companies in the redesign of their brand strategy through permaculture principles and is an expert at negotiating collaborative space within the intersections of the public and private sector.

In 2009, Ashara was selected by the Ashoka Foundation and the City of Denver in the U.S. launch of the "Change Your City" Campaign as a Social Innovator "stimulating the green economy." She has worked with indie media outlets such as FreeSpeech TV, GritTV KGNU radio, and Just Media, and has presented at international conferences including the World Social Forum, the Biennial of The Americas and SXSW.

She has held Fellowship positions with the U.S. Dept of State Bureau of Educational & Cultural Affairs and Green For All, and is currently a member of the "Future Soul Think Tank" at Yerba Buena Center for the Arts. Her passions for social media, technology, and civic hacking also find her writing STEAM Curriculum for BlackGirlsCode.com, and hosting a food Tumblr blog and in-person series called "Grits & Greens."

Ashara is also the Curator for Omi Arts Gallery – a contemporary art space located inside Hub Oakland featuring one-person exhibitions, performances and lectures.

### **Idris Ackamoor, Co-Founder, Cultural Odyssey**

Idris Ackamoor is a multi-instrumentalist, composer, actor, tap dancer, director, and producer. He is the Founder and Executive/Co-Artistic Director of the San Francisco performance company, Cultural Odyssey, which is over twenty-five years old. Idris' primary instrument is

the alto saxophone. An accomplished tap dancer, Idris' signature performance is his uncanny ability to combine tap dancing with playing his saxophone simultaneously: a one-of-kind act!

For close to twenty years Idris and his partner actress Rhodessa Jones (Jones & Ackamoor) have developed over a dozen original duet productions that have toured throughout the United States, Japan, and Europe receiving critical and audience acclaim as well as numerous awards for their innovative interdisciplinary work. The Duet has performed at such prestigious venues as La Mama Theater and the Public Theater in New York City, Yale Repertory Theater, in New Haven, Steppenwolf Theater in Chicago, and the National Black Theatre Festival. Idris has also performed with percussionist Don Moye of the Art Ensemble of Chicago, dancer/choreographer Bill T. Jones, writer/poet Ntozake Shange, tenor saxophonist Chico Freeman and many others.

Idris has received many awards for his work. In November 2003 he was presented with a "GOLDIE Lifetime Achievement Award" presented by the San Francisco Bay Guardian. In May 2003 he was awarded a Business Arts Council Award for Non-Profit Excellence. In June 2002 Idris was awarded an Otto Rene Castillo Award for Political Theater. In December 2000 he was awarded a San Francisco Foundation Community Leadership Award in recognition of outstanding contributions to improving the life in the Bay Area. In New York during November 1999 he received a prestigious AUDELCO Board of Director's Award "For 20 years of dedication in creating, producing and presenting original Theatre Performance Art". In August 1998 he was awarded the Black Theatre Network's Presidential Pathfinder Award to honor his contributions to the field of performance. In December 1995 Idris received New York City's 23rd Annual AUDELCO Awards for "Best Male Performer in a Musical" and "Musical Production of the Year" for his performance of "Shoehorn!" Idris has also received a prestigious New York "BESSIE" for his compositional score and direction of Rhodessa Jones' one-woman show, "Big Butt Girls, Hard-Headed Women. He is also the recipient of three National Endowment for the Arts Grants in jazz performance and composition, and several San Francisco Art Commission Individual Artists Awards.

Idris released his third CD entitled, "Homage To Cuba", during the fall of 2004. In January 2000 Idris released his second jazz CD entitled, "Centurian", the follow-up to his critically acclaimed premiere 1998 CD entitled, "Portrait". Idris has also composed for many theater, film, and dance companies.

During November 2001 Idris was a Keynote Speaker and featured performer at the Black Artist Alliance Conference in Manchester, England. In September Idris performed at the 4th Annual International Tap Dance Human Rhythm Festival touring to 3 cities in Holland. Following the festival he performed with his jazz quartet and as a solo artist at European jazz clubs and cultural centers. During August 2001, Idris presented his fifth production of the "New Performance in Black Theater Series" for the National Black Theater Festival in Winston-Salem, North Carolina. The series featured some of the leading black performers in America.

During the winter of 1999, Idris performed a featured role in the Penumbra Theatre of St. Paul, Minnesota production of "Indigo Blues", written by Judi Ann Mason. In March of 1998 he was selected as one of 45 of the nation's leading theater professionals to attend the National Black Theatre Summit: On Golden Pond, convened by the Pulitzer Prize winning playwright August Wilson and Dartmouth College. During the summer of 1996 Idris toured Japan performing his unique act of playing saxophone and tap dancing simultaneously.

Since 1976 Idris has been registered as a writer and publisher with Broadcast Music Inc. and has registered over fifty musical compositions that are published through his publishing company, Aomawa Music. Idris has composed for theater, dance companies, video/film

productions, and student ensembles. The theaters he has composed for include Cultural Odyssey, Penumbra Theater in St. Paul, MN. the Lorraine Hansberry Theater in San Francisco, La Mama Theater in New York City, among others. He has composed for Dimensions Dance Company, dancer/choreographer Bill T. Jones, and dancer Robert Henry Johnson. He also composed music for the score of the documentary *Tongues Untied* by the late filmmaker Marlon Riggs.

#### **Juan G. Berumen, Adjunct Professor, University of San Francisco**

As a social justice advocate, Juan specializes in both educational policy research and community-based theater to transform society. In academia, he researches effective policies for minority students in the P-20 Pipeline, including those that intersect with the arts. As a member of Campo Santo Theatre Company, Juan focuses on stories that capture the strengths and complexities of our communities. He relies on over 20 year of experience working and creating in California communities and schools in Los Angeles, Oakland, and San Francisco as well as in Indiana to inform these endeavors. He earned a doctorate in Educational Policy Studies at Indiana University. Currently, Juan is an adjunct professor at the University of San Francisco, policy researcher for David Campos Campaign for State Assembly, and director for Story High XIV at Bindlestiff Studios.

#### **Lex Leifheit, Executive Director, SOMArts Cultural Center**

Lex Leifheit is the Executive Director of SOMArts (South of Market Arts, Resources, Technology and Services), a unique hybrid of cultural center, arts service provider, co-working space and contemporary gallery. Founded in 1979, SOMArts has a venerable history of nurturing small and mid-size culturally-specific organizations as well as counterculture movements.

At SOMArts, Leifheit has spearheaded improvements to the facility, increased accessibility to the public and established new programs including the Commons Curatorial Residency and Feast of Words: A Literary Potluck. She served as a member of the steering committee for the development of San Francisco Bay Area Emerging Arts Professionals and was a member of the Emerging Leaders Council of Americans for the Arts from 2007-2009. Previous employers include the Eugene O'Neill Theater Center, Wesleyan University's Center for the Arts and the Green Street Arts Center.

#### **Miguel Salinas, Program Officer in Local Grantmaking, Packard Foundation**

Miguel Salinas is a Program Officer in Local Grantmaking with responsibility for grantmaking in Monterey County and leading the expansion of the program's organizational capacity building grants which span multiple counties.

Prior to joining the Foundation, Miguel worked for nearly a decade at Adobe where he served as Program Director for the Adobe Foundation, and Senior Manager of Global Giving at Adobe. At Adobe, he led the team charged with managing Adobe Youth Voices, the Adobe Foundation's signature giving initiative, as well as community grantmaking, and community sponsorships. Miguel's work at Adobe builds on a successful career as a communications strategist, grants manager and news reporter for institutions including the Hispanic Scholarship Fund, Intel Corporation, the Tech Museum of Innovation and multiple media outlets based in both Texas and California.

Miguel has an extensive record of community service and is a current director of the School of Arts & Culture at Mexican Heritage Plaza in San Jose and a past director of Teatro Visión, Movimiento de Arte y Cultura Latino Americana (MACLA), and the Hispanic Foundation Silicon Valley, also based in San Jose. Miguel received a Bachelor of Journalism degree from The University of Texas at Austin where he also minored in English. He is currently in the Master of Liberal Arts program at Stanford University.

**Tamara Alvarado, Executive Director, School of Arts & Culture at the Mexican Heritage Plaza**

Tamara is the Executive Director for the School of Arts & Culture at the Mexican Heritage Plaza. Prior to serving as ED, she was the Director of Multicultural Leadership for 1stACT Silicon Valley. From 2003 to 2008 she served as Executive Director of MACLA/ Movimiento de Arte y Cultura Latino Americana in San Jose, California. From 1999 – 2003 she served as Program Director for the newly opened Washington United Youth Center, a partnership between Catholic Charities and the City of San Jose. She is a member of the Board of Trustees of the Western State Arts Federation and President of the Board of Directors for ACE Charter Schools in San Jose. Tamara is also co-founder of the Multicultural Arts Leadership Institute, a leadership development program for people of color working in arts, culture and entertainment now housed at the School. A traditional Aztec dancer for the past 14 years, she is a member of Calpulli Tonalehqueh Danza Azteca of San Jose. Originally from Escondido, CA, Tamara holds a Bachelor's Degree in Spanish Literature from Stanford University.

**Vanessa Whang, Director of Programs, Cal Humanities**

Vanessa Whang is Director of Programs for the Cal Humanities. As such she is responsible for the development, implementation, and coordination of Council programs, and as part of the management team is charged with developing and achieving the Council's strategic goals and objectives. She joined Cal Humanities in October 2008.

Before joining the Council, Whang was a New York-based consultant with interests in cultural equity, arts philanthropy, community cultural development, and arts education. Some of her recent projects included the design and implementation of arts grant programs, arts and culture research, research and evaluation of philanthropic practice and grantee outcomes, and documentation. Clients included the Asia Society, Doris Duke Charitable Foundation, Ford Foundation, Jacob's Pillow Dance Festival, Leveraging Investments in Creativity, National Black Arts Festival, and Rockefeller Philanthropy Advisors. From 1999 through 2003, she served as Director of Multidisciplinary Arts and Presenting at the National Endowment for the Arts in Washington, DC. As such, her portfolio included multidisciplinary performing arts presenters with budgets from under \$100,000 to over \$100 million; artists' communities; companies producing interdisciplinary work and new forms, including the use of new media/technologies; culturally-specific, community-based organizations; alternative spaces; and multidisciplinary arts service organizations. She also served as the Endowment's liaison to the White House Initiative on Asian Americans and Pacific Islanders.

Before joining the Endowment, Whang was director of APEX (Arts Partnerships for Educational Excellence), a youth-centered arts learning initiative of the East Bay Community Foundation in Oakland, CA that provided networking, professional development, and funding opportunities to Bay Area arts organizations, schools, and youth development agencies. Previous to joining the EBCF staff, Whang worked as a California-based independent consultant providing project management, planning, development/fundraising, and evaluation services to a number of non-profit arts organizations and individual artists, including Cal Performances, The Canadian Consulate Trade Office, the East Bay Center for the Performing Arts, and Theater Artaud.

Before her starting her consultancy, Whang served for over seven years as a member of the staff collective of La Peña Cultural Center, a multidisciplinary/ multicultural community and arts center in Berkeley, CA. While at La Peña, she served in a number of positions, including artistic/development director, and presented music, dance, theater, and interdisciplinary work

by local, national, and international artists in venues throughout the Bay Area.

Whang has served on boards and as an advisor to a number of arts organizations; has been an invited panelist and speaker at several conferences, convenings, and universities; and has been a peer review panelist for a number of public and private arts funders. As a multi-instrumentalist and composer/arranger, Whang toured nationally with the Latin American music ensemble Altazor and produced their two recordings for the Redwood Records label. Whang currently serves on the board of the National Writing Project, a professional development network for teachers of writing.

**Wayne Hazzard, Executive Director, Dancers' Group**

Wayne Hazzard is Executive Director of the service organization Dancers Group. Before his manifold career in arts management, Wayne Hazzard had a distinguished 20-year career performing with many notable choreographers and companies including the Joe Goode Performance Group; Margaret Jenkins Dance Company; Ed Mock & Company; June Watanabe; Aaron Osborne; Emily Keeler and more. Coinciding with his life as a dancer, Hazzard has and continues to work as an advocate for dance. In 2000 he worked with the dance legend Anna Halprin presenting her work in a performance retrospective celebrating her 80th year and received an Isadora Duncan (Izzies) Award for his innovation, dedication and contribution to the field of dance. In 1996 Hazzard was acknowledged for his role presenting The Dedication Project: remembering those lost to AIDS. Frequently asked to serve as an advisor and panelist with such organizations as the National Endowment for the Arts, California Arts Council, and Dance Advance/PEW Charitable Trusts in Philadelphia, Hazzard currently serves on the board of trustees for Dance/USA.



## NARRATIVE QUESTIONS:

The San Francisco Arts Commission's Cultural Center Program is prioritizing the following four goals based on our Charter Mandate and the 2014-2019 Strategic Plan. **Please use up to four pages** to describe how your organization will achieve these goals this year noting SMART (specific, measurable, attainable, realistic, and time-sensitive) goals, objectives and outputs.

- **Support cultural equity and access to high quality arts experiences for all**
  - What are your programmatic and curatorial goals? What is your organization's creative decision making process? How is your constituency engaged in developing programs?
  - How does your organization serve a diverse audience? Who is your current audience and how will you assess this?
- **Support artists and arts organizations**
  - How does your organization provide employment or earned income opportunities for artists?
  - How does your organization provide technical assistance and professional development opportunities for artists and arts administrators?
  - What is your organization's strategy for integrating these opportunities into programming?
  - What are the needs around artist work, rehearsal, and presentation space in your community? How is your organization addressing those needs?
- **Play a critical role in strengthening neighborhoods and communities**
  - How does your organization gather information about community needs? How does your organization decide to create and implement programming that responds to those needs?
  - What kinds of artistic collaborations (creative decision making between the Center and one or more external partners with a written agreement outlining goals, roles, and responsibility) will your organization foster with artists, arts organizations, service organizations, non-arts entities, and other community stakeholders?
- **Invest in a vibrant arts community**
  - How does your organization develop staff and artistic leadership that can contribute to the arts ecosystem? What systems are in place to encourage and allow them to do this work?
  - In what way does your organization strive to provide livable wages and benefits to your staff?

- **Support cultural equity and access to high quality arts experiences for all**

SOMArts engages individuals and organizations across a broad range of programs that include support services and artistic projects. Support services include rentals, technical/logistical/marketing assistance, professional development and fiscal sponsorship. Artistic projects include: classes, exhibitions, performances and interpretive/education activities.

**Our priorities & goals include:**

**-Accessibility.** SOMArts seeks to maintain the number of organizations who receive support services at 80 or more art and culture nonprofits, including ~75% with budgets under \$1.5million. Other metrics we assess include geographic distribution of Neighborhood Arts services, and the feedback we receive from participants about their experiences working with us.

**-Dimensionality.** To serve its mission of promoting art on the community level and fostering appreciation of and respect for all cultures, SOMArts strives to serve a community that reflects the racial, social and economic diversity of San Francisco and includes artists at all levels of practice. A part of our planning process is ongoing program development meetings where the executive director, curator and director of community engagement evaluate the specific cultural communities engaged in creating each show, the ways they are aligned and connected with support services, and opportunities to deepen relationships. This conversation often continues in bi-monthly staff meetings to include more SOMArts workers, and program directors present to the board approximately once a year.

**-Need.** SOMArts' investment is often determined by perceived need. For example, an ongoing partner who rents space for a youth program might need additional subsidy due to their financial circumstance. Or, a performance group might approach us because they lost access to a venue due to increased rent, renovation or closure. Need often falls outside of the "formal" structure of our programs but is in keeping with the spirit of flexibility and "first response" that has made SOMArts a consistent resource for under resourced communities and organizations. A goal this year is to continue to align and refine direct-participant surveys (artists, audiences, curators and students) to look at quality of experience as well as different types of diversity including: race/ethnicity, age, gender, household income, political affiliation, marital status and educational attainment. SOMArts will send at least 3 post event surveys to audiences of 500 or more, and will survey all artists who exhibit in SOMArts-produced exhibitions, with a goal of a 25% response rate. SOMArts will send an annual survey to organizations that participate in the Affordable Space and Technical Services programs.

SOMArts serves a broad range of artists as well as art and culture organizations, and the respective audiences connected to those artists and organizations. Communities of practice, cultural communities and communities that align themselves with the social justice



based missions of nonprofits who participate in the Affordable Space Program all converge at SOMArts.

- **Support artists and arts organizations**

All artistic projects of SOMArts include paid work for artists. In many cases an exhibition or performance may involve over 30 artists, several of whom are anchor artists who are commissioned. In FY14 SOMArts paid 35 artists commissions and 28 individuals artist fees. Of SOMArts' 20 workers who are scheduled weekly, 11 exhibited, curated or performed professionally in San Francisco last year. Most of SOMArts' paid contractors who provide installation and project assistance are working artists who are connected to SOMArts through their creative practice. Exhibiting artists are also offered earned income opportunities through gallery sales, commissions based on project or exhibition specific grants, and box office revenue sharing.

SOMArts provides no bar to entry opportunities for performing and visual artists to exhibit their work onstage at *The News: Fresh Queer Performance* & in The Ramp Gallery. Recurring low bar to entry opportunities include open calls for the annual Day of the Dead exhibition and performance evening Gathering the Embers as well as other exhibitions on a case-by-case basis.

The Commons Curatorial Residency provides three projects annually a \$3,000 curator honorarium, 40+ hours of project-specific technical assistance and 40 hours in one on one mentorship and planning support from SOMArts' senior staff.

SOMArts partners with ArtSpan to annually offer 9 low-cost (\$10, NOTAFLOF) professional development workshops that are free for SOMArts exhibiting artists and address topics ranging from marketing using new technology to tax preparation for artists.

SOMArts also provides space to enhance artistic skills through weekly volunteer run life drawing workshops, free ceramics classes for youth, free darkroom photography classes for low-income and homeless populations, affordable printmaking classes and more in partnership with SFAI City Studio, Sixth Street Photography Workshop, and Chrysalis Print Studio. Additionally, the annual one-day-only event Makers, Music & Mimosas provides up to 80 people with 8 free arts workshops taught by MFA students.

Additionally, in 2014-15 SOMArts will produce The News: Curatorial Best Practices Roundtable, a discussion engaging more than 25 curatorial voices from local arts organizations as well as independent curators and cultural producers to discuss aspects of the curatorial process in order to share their challenges, innovative ideas and resources with one another. This event will generate an evolving, publicly accessible shared document of best practices that will nurture a community of queer performing artists & performance curators.

In addition to providing 24 young artists with an exhibition opportunity that reaches an audience of over 500 at the opening event alone, SOMArts also provides critical networking opportunities for artists exhibiting in The San Francisco Foundation and SOMArts Murphy and Cadogan Contemporary Art Awards exhibition by inviting gallerists, residency and grant makers, and other cultural thought leaders to an invitation-only networking reception. Rather than a date, artists are encouraged to bring as their guest a mentor or advocate of their work who may help them forge new connections.

In 2013-14 SOMArts was open with public events, exhibitions or workshops 328 days to address the need for studio, rehearsal and presentation space. This does not include additional days when the building was active for installation and rehearsal.

- **Play a critical role in strengthening neighborhoods and communities**

The Affordable Space Program provides more than 40 nonprofits annually with critical space to fundraise and present their own creative programming at deeply discounted rates, and SOMArts Technical Services program subsidizes the cost of staging, bleachers, revue stands, projection screens and PA systems for community events.

SOMArts has a history of flexible response to the needs of the community, providing deeper discounts than those offered through the SOMArts Affordable Space Program and collaborating on a case-by-case basis with artists and communities whose projects are challenged to find space and support. Past examples include THIS IS WHAT I WANT performance festival and People of Color Zine Project's #RACERIOT Tour. The News: Fresh Queer Performance was created specifically to fill an artist-identified need for no bar to entry performing opportunities for new work and developing work.

SOMArts monitors racial, social and economic shifts in San Francisco to respond to the needs of under resourced communities. For example, the decision to focus the curriculum of Flag Stories: Citizenship Unbound on Muslim and non-Muslim youth was determined in response to research about the growing Bay Area Muslim community. The program engaged complex issues of cultural integration and collaboration across ethnic, religious, cultural and generational lines.

Specific goals for obtaining applications that reflect under-resourced communities are reassessed with each season of Commons Curatorial Residency recruitment.

Collaborations planned for 2014-15 include participation in the Neighborhood News Network (an ongoing partnership with BAVC). SOMArts is participating in numerous group discussions about advocacy which could lead to deeper collaboration within the year. We are collaborating with ArtSpan and Quiet Lightning for a literary event in October to connect more visitors with the Dia de los Muertos and ArtSpan exhibitions. Programming and



promotional partnerships related to the SOMArts Commons Curatorial Residencies include Lava Mae (mobile showers) and the Longmore Institute on Disability. Bayview Opera House is a creative collaborator for the December exhibition Place/Displaced along with the 3.9 Collective.

- **Invest in a vibrant arts community**

Full-time and part-time staff members can receive paid time to attend training and are encouraged to attend professional development and networking opportunities and professional development opportunities are shared through all-staff emails. Three staff members regularly attend Emerging Arts Professionals events, including the annual EAP Symposium. Three will participate in a committee focused on public programming for Fall 2014 exhibitions at the de Young museum. Additional planned activities include: diversity training "Communicating Across Differences" by CompassPoint (6 staff members), EMS training (2 staff members), forklift certification (3 staff members) and BAVC media training (2 staff members). SOMArts Executive Director, Lex Leifheit, will participate in National Arts Strategies' Chief Executive Program for Community & Culture. SOMArts Curator Melorra Green serves on the board of Arts Providers Alliance and the Graffiti Advisory Board.

Two staff members will gain management experience by overseeing the work of part and full-time fellows, interns and associates, and four will act in a supervisory role for volunteer crews ranging from 2-25.

Like most organizations SOMArts is struggling to keep pace with the steep increase in cost of living in San Francisco. The organization participates annually in the Northern California Nonprofit Compensation Survey and evaluates the report to compare its compensation to those of similar organizations. Additionally, SOMArts refers to the Insight Center for Community and Economic Development's Family Self Sufficiency Standard as a guide for livable wages in San Francisco.

## DATA COLLECTION:

This information ties in to the goals and objectives you've described in your narrative response. They should be consistent with your narrative and your financial reports.

1. Total amount of money expected to be spent on artist fees and commissions: \$33,660  
Please do not include money paid by fiscally sponsored projects.
2. Total percent of your budget expected to be spent on artist fees and commissions? (\$ paid to artists/total expenses): 3%
3. Total value of space provided for arts and cultural activity, according to your organization's published rates: \$183,067
4. Total value of discounts provided on space for arts and cultural activity: \$ amount \$99,325 and % 54% (\$ received/true value based on published rates)
5. Total value of support services provided for arts and cultural activity, according to your organization's published rates, \$238,976
6. Total value of discounts on support services provided: \$ amount \$57,489, and percentage (discount amount /actual value) 24%
7. Number of artistic collaborations (defined above): 19
8. Average amount of money spent on professional development per FTE (\$ spent/# of FTE): \$1092
9. Number of employees who attended professional development activities: 20

## BUDGET AND REVENUE TARGET:

Complete the following budget for FY15 following the definitions described by the CCDP.

**Budget notes are required** for 1) the line items with an asterisk and 2) for significant changes from the previous year (increase or decrease by 50 percent) to explain external or unusual factors and how you arrived at those figures.

	<b>EARNED</b>	
1	Admissions	0
2	Ticket Sales	33029
3	Tuitions	300
4	Workshop & Lecture Fees	8100
5	Touring Fees	0
6	Special Events - other	0
6a	Special Events - Non-fundraising	0
7	Gift Shop/ Merchandise	0
7a	Gallery/Publication Sales	750
8	Food Sales/ Concession Revenue	11500
8a	Parking Concessions	0
9	Membership Dues/Fees	0
10	Subscriptions - Performance	0
10a	Subscriptions - Media	0
	Contracted Services/ Performance Fees	76435
11	Rental Income - Program Use	202134
12	Royalties, Rights & Reproductions	0
13	Advertising Revenue	0
14	Sponsorship Revenue	0
15	Investments-Realized Gains/Losses	0
16	Investments-Unrealized Gains/Losses	0
17	Interest & Dividends	3319
18	Other Earned Revenue	0
19	<b>Total Earned Revenue</b>	<b>335567</b>
	<b>SUPPORT</b>	
21	Trustee/ Board Contributions	3250
22	Individual Contributions	10000
23	* Corporate Contributions	500
24	* Foundation Contributions	37330
26	* Government - County	716377
27	* Government - State	0
28	* Government - Federal	0
28a	Tribal Contributions	0
29	Special Events - Fundraising	7616

30	* Other Contributions	0
30c	Related Organization Contributions	0
31	* In-Kind Contributions	1000000
32	Net Assets Released from Restrictions	11525

33	<b>Total Contributed Revenue and Net Assets Released from Restrictions</b>	1786598.00
34	<b>Total Earned and Contributed</b>	2122165.00
	Total Earned and Contributed (minus your SFAC allocation)	425788
	Previous Year's Total Revenue	2222396
	Was the 20% Revenue Target met?	yes

37	Of the total unrestricted revenue reported on line 34, what was the total amount intended for operating/programmatic purposes?	2122165
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38	Of the total unrestricted revenue reported on line 34, what was the total amount intended for capital purposes?	0
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39	<b>Total Operating and Capital Revenue</b>	2122165
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	<b>EXPENSES</b>	<b>TOTAL ORG.</b>	<b>SFAC GRANT</b>
1	* Salaries	530474	390000
2	Commissions	0	0
3	Payroll Taxes	49792	38000
4	Health Benefits	56181	50000
5	Disability	0	0
6	Workers' Compensation	18316	0
7	Pension and Retirement	0	0
8	* Benefits, Other	8061	0
9	<b>Total Salaries and Fringe</b>	662824	478000
2	Accounting	4450	3000
3	Advertising and Marketing	18146	3000
4	Artist Commission Fees	15700	0
4a	Artist Consignments	0	0
5	Artist & Performers - Non-Salaried	17960	0
6	Audit	8250	8250
7	Bank Fees	235	0
8	Repairs & Maintenance	26180	20000
9	Catering & Hospitality	7525	0
10	Collections Conservation	0	0
11	Collections Management	0	0
12	Conferences & Meetings	0	0
13	Cost of Sales	5100	0
14	Depreciation	34152	0

15	Dues & Subscriptions	1100	0
16	Equipment Rental	2600	2400
17	Facilities - Other	0	0
18	Fundraising Expenses - Other	0	0
19	Fundraising Professionals	5000	0
20	* Grantmaking Expense	100231	101688
21	Honoraria	0	0
22	In-Kind Contributions	1000000	0
23	Insurance	18452	10000
24	Interest Expense	0	0
25	Internet & Website	6200	2500
26	Investment Fees	0	0
27	Legal Fees	13500	0
28	Lodging & Meals	1250	0
29	* Major Repairs	3000	3000
30	Office Expense - Other	800	0
31	* Other	0	0
32	Postage & Shipping	1250	500
33	Printing	1200	0
34	Production & Exhibition Costs	7100	0
34a	Programs - Other	45120	13000
35	Professional Development	15287	2000
36	* Professional Fees: Other	26784	10000
37	Public Relations	1050	1000
38	Rent	32126	31253
38a	Recording & Broadcasting Costs	0	0
38b	Royalties/Rights & Reproductions	0	0
39	Sales Commission Fees	0	0
39a	Security	0	0
40	Supplies - Office & Other	9500	5000
41	Telephone	6000	3786
42	Touring	0	0
43	Travel	2874	0
44	Utilities	21208	18000
45	<b>TOTAL EXPENSE</b>	<b>2122165</b>	<b>716377</b>
	Total Expenses Less In-kind	1122165	
46	Change in Net Assets		

**NOTES:**

**Income**

#23 Corporate Contributions: Rainbow Grocery, Patxi's Pizza

#24 Foundations: \$3k Zellerbach, \$25k The San Francisco Foundation, \$8580 Museums Connect, \$750 CCI

#26 Local Grants: SFAC Hotel Tax SOMArts \$614,689; SFAC HTF APICC, \$101,688;

#30 Other Contributions: decrease this year due, most contributions are individual or foundation

#31 In-Kind Contributions: Rent \$980000; Sales Force \$15000; CIEE (full-time curatorial associate) \$5,000.

### Expenses

#1 Salaries: Admin \$100,011; Fundraising \$11,842; Programming \$384,243; Facility \$34,378

#5 Artists & Performer payments decreased due to Prev Year one-time project grant for Flag Stories.

#8 Other Benefits: Local 16

#20 Grantmaking: Asian Pacific Islander Cultural Center's SFAC Line Item Funds

#21 Previous year was for honoraria paid to youth for participation in Flag Stories

#29 Major Repairs: \$3,000 contingency for repairs as needed

#31 n/a

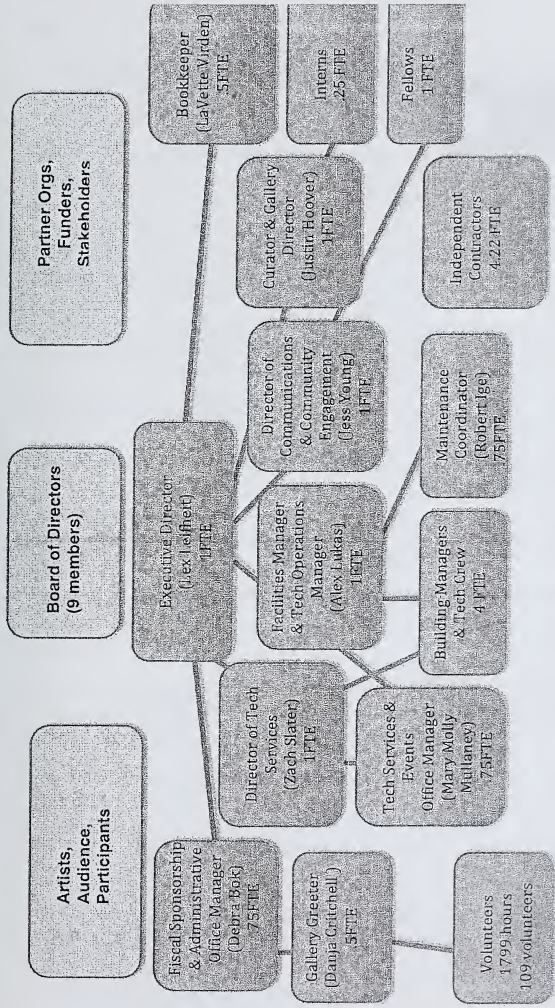
#34 SOMArts production and exhibition costs were higher last year due to Flag Stories project grant.

#36 Professional Fees Other: IT support and strategic planning

#38 Rent increased because SOMArts returned to Building 21 at a much higher market rate

#43 Travel was higher in FY14 due to Flag Stories

# SOMArts Cultural Center: Organizational Chart 2014-15



Tech Services Crew: Diamond McFarland, Jose Salazar, Zach Slater & Seasonal Employees\*

Building Managers & Technicians: Cathie Anderson, Katie Gilmartin, Alex Lukas, Dion Reinor-Guzman, Alex Turner, Colin Johnson, Rene Yanez, Rio Yanez & Seasonal Employees\*

\*Several employees work as both building managers and technical service crew members when needed. Rene Yanez is also Director of Special Projects, and oversees Day of the Dead (1 FTE)

Independent Contractors: FTE estimate based on total professional fees averaged at \$24/hr

Zachary Slater



Education

Urban Pioneer Charter High school

Work Experience

Juice It- Prepared smoothies and general maintenance of equipment and shop.

Community Bridges Beacon- Helped organize youth community events and directed a youth recording studio program.

SOMArts - Design and construct scaffold stages and roofs for community events. General warehouse maintenance and forklift operations. Assist in maintenance and installation of lighting ,sound and lite construction for art gallery.

Island Creative- Build and prepare sets for special events. General warehouse maintenance and loading of 52ft trucks.

WOOF Rigging- Assist in rigging installations of hung props. Setup temporary flags for outdoor events.

Local 16- Assist in setup staging, lighting , sound and rigging and take down of large events. Clients include: PRG, ICM, Point productions, ACT, APE, Brown United, American Stage Co, Stage Rigging, Live Nation.

Local 510- Assist in assembly of trade show display booths.

Skills

Forklift Certified

Drive 24' trucks and pull trailers

Construct Scaffold safely

General construction skills (painting, framing, Sheetrock)

Scissor lift operator

General assembly of PA sound systems

# Whistleblower Policy

SOMArts Cultural Center is committed to providing the best possible working conditions for its employees and as part of this commitment encourages an open and honest atmosphere in which any problem, complaint, suggestion, or question receives a timely response. To this end, SOMArts has enacted a "whistle blower" policy to protect any employee who reports what he or she believes in good faith to be an action, practice or policy that: appears questionable or suspicious in nature with respect to SOMArts's finances or SOMArts's obligation to comply with applicable laws and regulations or violates any state or federal law or regulation (e.g., corruption, malfeasance, bribery, theft or misuse of property, fraud, or coercion); involves an unjustified expenditure of funds; or involves gross misconduct, gross incompetence, or gross inefficiency (hereinafter collectively referred to as "Financial and Legal Matters"). This policy further ensures that there shall be no form of retaliation taken against an employee who makes such a report. In situations where conduct falls under SOMArts's Harassment or Discrimination Policy, the steps cited in those policies should be followed.

## Employee Concerns and Complaints

Each employee of SOMArts has the individual responsibility to report complaints or concerns regarding Financial and Legal Matters promptly.

Employees of SOMArts may direct concerns and/or complaints regarding Financial and Legal Matters to the Chair of the Board. The current Chair of the Board is Brian Freeman.

For concerns and complaints regarding conduct which falls under SOMArts's Harassment or Discrimination Policy, the steps cited in those policies should be followed. However, employees have the option to report complaints or concerns regarding these matters to the Board Chair as well.

Reporting procedures, will be provided to new hires, publicized to employees two times a year at staff meetings, and in the timesheet

binder.

## Protection against Retaliation

SOMArts is committed to the policy that no one will be subject to retaliation because of a good faith report of a concern or complaint regarding Financial and Legal Matters, including any alleged violation of law or policy. This policy extends to discrimination against employees in any of the terms and conditions of their employment, including but not limited to job assignment, promotion, compensation, training, discipline and termination, because of a good faith report. Any suspected acts of retaliation must be reported immediately to the Board Chair.

## Submission of Concerns and Complaints by Interested Parties other than Employees

Submission of complaints and concerns regarding Financial and Legal Matters may be submitted by individuals not employed by SOMArts ("Interested Parties"). Interested Parties may communicate concerns and complaints regarding Financial and Legal Matters by regular mail sent to:

Board Chair c/o Director's Office  
SOMArts Cultural Center 934 Brannan Street San Francisco 94103.

## Treatment of Concerns and Complaints

Upon receipt of a concern or complaint relating to Financial and Legal Matters, from whatever source, the Board Chair will, to the extent practicable, acknowledge receipt of the concern or complaint to the person who submitted it. Further, the Board Chair will inform the Board of all reported concerns and complaints relating to Financial and Legal Matters as appropriate.

## Investigations of Concern and Complaints

The Board Chair, with assistance from Board members if so desired, will investigate any report regarding Financial and Legal Matters and

concerns relating to defalcations, thefts or fraud (1) on his or her own, (2) with any other senior management employee of SOMArts he or she deems appropriate, (3) outside counsel, or (4) an outside party, auditor or consultant he or she deems appropriate. The Board's authority to investigate does not preclude an investigation by senior management or other appropriate persons.

Confidentiality will be maintained to the extent reasonably practicable, consistent with applicable law and policy. The need to conduct an adequate investigation may be necessary to determine resolution of the matter or corrective action.

## Corrective Action

If the investigation of the concern or complaint indicates that a violation of law, regulations or policy has occurred, the Board Chair may present the findings of the investigation to senior management who will determine appropriate disciplinary measures or other corrective action. Senior management shall inform the Board Chair of its decision regarding disciplinary measures or corrective action prior to implementing such measures. The Board Chair may confer with senior management regarding the appropriateness of the disciplinary measures or corrective action proposed.

## Reporting and Retention of Matters and Investigations

The Board Chair will maintain a log of all concerns and complaints that relate to Financial and Legal Matters and concerns relating to defalcations, thefts or fraud that are received. The Board Chair shall track the receipt, investigation, and resolution of all such concerns and complaints, and the Chair shall provide periodic reports thereof to the Executive Committee.

Copies of records relating to concerns and complaints received will be maintained.



## **SOMArts Cultural Center ADA Nondiscrimination Policy**

SOMArts Cultural Center does not discriminate on the basis of disability in admission or access to the South of Market Cultural Center, treatment of or employment in, its services, programs or activities.

Upon request, accommodation will be provided to allow individuals with disabilities to participate in SOMArts services, programs and activities. SOMArts has a designated coordinator to facilitate compliance with the Americans with Disabilities Act of 1990 (ADA), as required by Section 35.107 of the U.S. Department of Justice regulations, and to coordinate compliance with Sections 504 and 508 of the Rehabilitation Act of 1973.

While the above laws mandate equal access to people with disabilities, SOMArts makes it a priority to establish a work place and environment that embraces the spirit of the law ensuring an optimal experience for all. SOMArts has updated signs in its facility to accommodate individuals with disabilities and had these evaluated for future improvements. Upon request, information will be made available in alternative formats such as large print, computer disc, or via the SOMArts website. SOMArts accessibility policy and appropriate access symbols are listed in all publications. SOMArts' Technical Services program helps other organizations throughout the city make their street fairs and festivals accessible through the provision of equipment to serve this specific purpose.

SOMArts understands the physical limitations of the South of Market Cultural Center. Along with its landlord, the San Francisco Arts Commission, SOMArts is committed to addressing the facility's needs to eliminate physical barriers inside the venue through long term planning. This effort, combined with an ongoing array of services, has established the South of Market Cultural Center as a venue to be enjoyed by all audiences.



## SOMArts Cultural Center

### Sexual Harassment Policy

SOMArts Cultural Centers position is that sexual harassment is a form of misconduct that undermines the integrity of the employment relationship. All employees have the right to work in an environment free from all forms of discrimination and conduct which can be considered harassing, coercive, or disruptive, including sexual harassment. Anyone engaging in harassing conduct will be subject to discipline, ranging from a warning to termination.

**What is sexual harassment?** Sexual harassment is defined as any unwanted physical, verbal or visual sexual advances, requests for sexual favors, and other sexually oriented conduct which is offensive or objectionable to the recipient, including, but not limited to: epithets, derogatory or suggestive comments, slurs or gestures and offensive posters, cartoons, pictures, or drawings.

**When is conduct unwelcome or harassing?** Unwelcome sexual advances (either verbal or physical), requests for favors and other verbal or physical conduct of a sexual nature constitute sexual harassment when:

- submission to such conduct is either an explicit or implicit term or condition of employment (e.g., promotion, training, timekeeping or overtime assignments)
- submission to or rejection of the conduct is used as a basis for making employment decisions (hiring, promotion, termination)
- the conduct has the purpose or effect of interfering with an individual's work performance or creating an intimidating, hostile, or offensive work environment

**What is *not* sexual harassment?** Sexual harassment does not refer to occasional compliments of a socially acceptable nature. It refers to behavior that is not welcome, that is personally offensive, that debilitates morale, and that, therefore, interferes with work effectiveness.

**What should you do if you are sexually harassed?** If you feel that you have been the recipient of sexually harassing behavior, report it immediately to the Executive Director or other supervisor. It is preferable to make a complaint in writing, but you can accompany or follow up your written complaint with a verbal complaint.

If your supervisor is the source of the harassing conduct, report the behavior to that person's supervisor or to the SOMArts Cultural Center Board of Directors.

*Your identity will be protected and you will not be retaliated against for making a complaint.*

**What happens after a complaint is made?** Within 2 days after a written complaint is made, a supervisor, or other person designated by the Executive Director, will investigate the complaint. The person will speak with possible witnesses and will speak with the person named in your complaint. *Your anonymity will be protected to the extent possible.*

Depending on the complexity of the investigation, you should be contacted within four days about the status of your complaint and whether action is being taken.

## **Equal Employment Opportunity**

Our organization is committed to equal employment opportunity. We will not discriminate against employees or applicants for employment on any legally-recognized basis ["protected class"] including, but not limited to: veteran status, uniform servicemember status, race, color, religion, sex, national origin, age, physical or mental disability, genetic information or any other protected class under federal, state, or local law.

In California, the following are a protected class: race; religious creed; color; national origin; ancestry; physical disability; mental disability; medical condition, including genetic characteristics; genetic information; marital status; sex; pregnancy, childbirth or related medical conditions; actual or perceived gender; gender identity or expression; sexual orientation; civil air patrol membership; service in the military forces of the State of California or of the United States; off duty tobacco usage; and age [40 or over]. Included in the definition of each protected category is the perception of membership in a protected category and an individual's association with an actual or perceived member of a protected category.

You may discuss equal employment opportunity related questions with the executive director or any other member of management.



### BOARD OF DIRECTORS

<b>President</b>	<b>Brian Freeman</b>	Playwright, Director, former director of the Pomo Afro Homos theater group, member since 1998.
<b>Vice-President/ Secretary</b>	<b>Iris Fluellen</b>	Development Director of Omega Boys Club, member since May 6, 2009.
<b>Treasurer</b>	<b>Peter Sizgoric</b>	Investment Associate, Morgan Stanley, member since 2011
<b>Members</b>	<b>Jacob Foster</b>	Attorney, member since 2010.
	<b>Rhodesa Jones</b>	Co-artistic Director of Cultural Odyssey, founder of the Medea Project, actress, dancer, singer, writer and teacher, member since 1994.
	<b>Lex Leifheit</b>	SOMArts executive director, ex-officio member since October 2008.
	<b>Josette Melchor</b>	Executive Director and Co-Founder of Gray Area Foundation For The Arts (GAFFTA.) member since 2012.
	<b>Dorothy Santos</b>	Arts Editor and Curator, Asterisk SF Magazine + Gallery, Blogger for ZERO1: The Arts and Technology Network and Gray Area Foundation for the Arts, member since 2012.
	<b>Sherry Suisman</b>	Senior Program Associate, Career Ladders Project. Member since 2010



# CERTIFICATE OF LIABILITY INSURANCE

OP ID: SM

 DATE (MM/DD/YYYY)  
10/18/13

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

IMPORTANT: If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

PRODUCER <b>BPIA Business Professional Insurance Associates</b> 1519 South B Street San Mateo, CA 94402	650-341-4484 650-341-4465	CONTACT NAME: PHONE (A/C, No. Ext): E-MAIL: ADDRESS: PRODUCER CUSTOMER ID #: <b>SOMAR-1</b>	FAX (A/C, No.):
INSURED <b>SOMARTS Cultural Center</b> 934 Brannan St San Francisco, CA 94103		INSURER(S) AFFORDING COVERAGE INSURER A: <b>New York Marine &amp; Gen. Ins. Co</b> INSURER B: INSURER C: INSURER D: INSURER E: INSURER F:	
		NAIC #	

COVERAGES		CERTIFICATE NUMBER:		REVISION NUMBER:		
THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.						
INSURER LTR	TYPE OF INSURANCE	ADOL SUBR INSR WYD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS
	<input type="checkbox"/> GENERAL LIABILITY <input type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input type="checkbox"/> OCCUR <input type="checkbox"/> <input type="checkbox"/> GEN'L AGGREGATE LIMIT APPLIES PER: <input type="checkbox"/> POLICY <input type="checkbox"/> PRO-JECT <input type="checkbox"/> LOC					EACH OCCURRENCE \$ DAMAGE TO RENTED PREMISES (Per occurrence) \$ MED EXP (Any one person) \$ PERSONAL & ADV INJURY \$ GENERAL AGGREGATE \$ PRODUCTS - COM/POF AGG \$ \$
	<input type="checkbox"/> AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED AUTOS <input type="checkbox"/> SCHEDULED AUTOS <input type="checkbox"/> HIRED AUTOS <input type="checkbox"/> NON-OWNED AUTOS					COMBINED SINGLE LIMIT (Ea accident) \$ BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$ \$ \$
	<input type="checkbox"/> UMBRELLA LIAB <input type="checkbox"/> EXCESS LIAB <input type="checkbox"/> DEDUCTIBLE RETENTION \$	<input type="checkbox"/> OCCUR <input type="checkbox"/> CLAIMS-MADE				EACH OCCURRENCE \$ AGGREGATE \$ \$ \$
A	<input checked="" type="checkbox"/> WORKERS COMPENSATION AND EMPLOYERS' LIABILITY <input type="checkbox"/> ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED (Mandatory in NH) If yes, describe under DESCRIPTION OF OPERATIONS below	Y/N	N/A	WC201300000411	10/27/13 10/27/14	<input checked="" type="checkbox"/> WC STATUTORY LIMITS <input type="checkbox"/> OTHER E.L. EACH ACCIDENT \$ 1,000,000 E.L. DISEASE - EA EMPLOYEE \$ 1,000,000 E.L. DISEASE - POLICY LIMIT \$ 1,000,000
DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES (Attach ACORD 101, Additional Remarks Schedule, if more space is required) Proof of Insurance:						

CERTIFICATE HOLDER <b>City &amp; County of San Francisco</b> <b>San Francisco Arts Commission</b> <b>25 Van Ness Avenue</b> <b>San Francisco, CA 94102</b>	CANCELLATION SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.  AUTHORIZED REPRESENTATIVE 
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## POLICY INFORMATION PAGE ENDORSEMENT

NOV 7 2013

The following item(s)

- ☐ Insured's Name (WC 89 06 01)      ☐ Item 3.A. States (WC 89 06 11)  
☐ Policy Number (WC 89 06 02)      ☐ Item 3.B. Limits (WC 89 06 12)  
☐ Effective Date (WC 89 06 03)      ☐ Item 3.C. States (WC 89 06 13)  
☐ Expiration Date (WC 89 06 04)      ☐ Item 3.D. Endorsement Numbers (WC 89 06 14)  
☐ Insured's Mailing Address (WC 89 06 05)      ☒ Item 4.\* Class, Rate, Other (WC 89 04 15)  
☐ Experience Modification (WC 89 04 06)      ☐ Interim Adjustment of Premium (WC 89 04 16)  
☐ Producer's Name (WC 89 06 07)      ☐ Carrier Servicing Office (WC 89 06 17)  
☐ Change in Workplace of Insured (WC 89 06 08)      ☐ Interstate/Intrastate Risk ID Number (WC 89 06 18)  
☐ Insured's Legal Status (WC 89 06 10)      ☐ Carrier Number (WC 89 06 19)

is changed to read:

The following Waiver of Subrogation is hereby added to the Policy.

See page WC 04 03 06.

\* Item 4. Change To:

Classifications	Code No.	Premium Basis Total Estimated Annual Remuneration	Rate Per \$100 of Remuneration	Estimated Annual Premium

Total Estimated Annual Premium \$ 16,795

Minimum Premium \$

Deposit Premium \$

All other terms and conditions of this policy remain unchanged.

New Estimated Premium	16,795.00	New Estimated Tax	807.00
Less Previously Billed	16,695.00	Less Previously Billed	807.00
Additional Due	100.00	Additional Due	0.00

This endorsement changes the policy to which it is attached and is effective on the date issued unless otherwise stated.

(The information below is required only when this endorsement is issued subsequent to preparation of the policy.)

Endorsement Effective Date: 10/27/2013      Policy No. WC201300000411      Endorsement No. 1  
 Policy Effective Date: 10/27/2013 to 10/27/2014      Premium \$ 100.00  
 Insured: SOMARTS Cultural Center

DBA:

Carrier Name / Code: New York Marine and General Insurance Company

NCCI Carrier Code No. 28746

Countersigned by \_\_\_\_\_

WC 89 06 00 A

Ed. 7-87

## WAIVER OF OUR RIGHT TO RECOVER FROM OTHERS ENDORSEMENT-- CALIFORNIA

We have the right to recover our payments from anyone liable for an injury covered by this policy. We will not enforce our right against the person or organization named in the Schedule. (This agreement applies only to the extent that you perform work under a written contract that requires you to obtain this agreement from us.)

You must maintain payroll records accurately segregating the remuneration of your employees while engaged in the work described in the Schedule.

The additional premium for this endorsement shall be 0.001% of the California workers' compensation premium otherwise due on such remuneration.

## Schedule

## Person or Organization

City & County of San Francisco  
Port of San Francisco  
Pier One  
San Francisco, CA 94111

## Job Description

Insured rents office space at Pier 70

This endorsement changes the policy to which it is attached and is effective on the date issued unless otherwise stated.

(The information below is required only when this endorsement is issued subsequent to preparation of the policy.)

Endorsement Effective Date: 10/27/2013      Policy No. WC201300000411      Endorsement No. 1  
Policy Effective Date: 10/27/2013 to 10/27/2014      Premium \$ 100.00  
Insured: SOMARTS Cultural Center

DBA:

Carrier Name / Code: New York Marine and General Insurance Company

Countersigned by \_\_\_\_\_



# CERTIFICATE OF LIABILITY INSURANCE

SOMAR-1 OP ID: CA

DATE (MM/DD/YYYY)  
06/30/2014

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

**IMPORTANT:** If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

**PRODUCER**  
Barbary Insurance Brokerage  
230 California Street, #700  
San Francisco, CA 94111

**CONTACT NAME:** Jerry Becerra  
**PHONE (A/C, No, Ext.):** 415-788-4700  
**FAX (A/C, No):** 415-788-4701  
**E-MAIL ADDRESS:** jerry@barbaryinsurance.com

**INSURED** SomArt's Cultural Center  
934 Brannan Street  
San Francisco, CA 94103

**INSURER(S) AFFORDING COVERAGE**  
**INSURER A:** Nonprofits Ins Alliance of CA  
**INSURER B:** North American Elite  
**INSURER C:**  
**INSURER D:**  
**INSURER E:**  
**INSURER F:**

## COVERAGES

**CERTIFICATE NUMBER:**

**REVISION NUMBER:**

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR LTR	TYPE OF INSURANCE	ADOL SUBR INSD WWD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS
A	<input checked="" type="checkbox"/> <b>COMMERCIAL GENERAL LIABILITY</b> <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR <input checked="" type="checkbox"/> Liquor \$1Mil/\$1Mi GEN'L AGGREGATE LIMIT APPLIES PER: <input checked="" type="checkbox"/> POLICY <input type="checkbox"/> PRO <input type="checkbox"/> LOC OTHER:	X	201411617NPO	07/01/2014	07/01/2015	EACH OCCURRENCE \$ 1,000,000 DAMAGE TO RENTED PREMISES (Per occurrence) \$ 300,000 MED EXP (Any one person) \$ 10,000 PERSONAL & ADV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 3,000,000 PRODUCTS - COMPROP AGG \$ 3,000,000
A	<b>AUTOMOBILE LIABILITY</b> <input checked="" type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED AUTOS <input type="checkbox"/> SCHEDULED AUTOS <input type="checkbox"/> HIRED AUTOS <input type="checkbox"/> NON-OWNED AUTOS <input checked="" type="checkbox"/> Pkly Damage	X	201411617NPO	07/01/2014	07/01/2015	COMBINED SINGLE LIMIT (Per accident) \$ 1,000,000 BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$ <b>Damage Ded</b> \$ 500
	<b>UMBRELLA LIAB</b> <input type="checkbox"/> OCCUR <b>EXCESS LIAB</b> <input type="checkbox"/> CLAIMS-MADE <b>DED</b> <input type="checkbox"/> RETENTION \$					EACH OCCURRENCE \$ AGGREGATE \$
	<b>WORKERS COMPENSATION AND EMPLOYERS' LIABILITY</b> ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/ MEMBER EXCLUDED? (Mandatory in NJ) If yes, describe under DESCRIPTION OF OPERATIONS below	Y/N N/A				PER STATUTE <input type="checkbox"/> OTHER <input type="checkbox"/> E.L. EACH ACCIDENT \$ E.L. DISEASE - EA EMPLOYEE \$ E.L. DISEASE - POLICY LIMIT \$
B	<b>Business Property</b>		CWB00011931211617	07/01/2014	07/01/2015	Property Ded 399,000 500

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)  
CITY & COUNTY OF SAN FRANCISCO, ITS OFFICERS, AGENTS, EMPLOYEES AND MEMBERS ARE NAMED AS ADDITIONAL INSURED/FUNDING SOURCE ON GENERAL LIABILITY POLICY WITH RESPECT TO OPERATIONS OF THE NAMED INSURED. CITY AND COUNTY OF SAN FRANCISCO IS LISTED AS LOSS PAYEE.

## CERTIFICATE HOLDER

## CANCELLATION

SANFRAN

City & County of San Francisco  
San Francisco Arts Commission  
25 Van Ness Blvd. #345  
San Francisco, CA 94102

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.

AUTHORIZED REPRESENTATIVE

*[Signature]*

© 1988-2014 ACORD CORPORATION. All rights reserved.

**THIS ENDORSEMENT CHANGES THE POLICY. PLEASE READ IT CAREFULLY.**

**ADDITIONAL INSURED – DESIGNATED  
PERSON OR ORGANIZATION**

This endorsement modifies insurance provided under the following:

COMMERCIAL GENERAL LIABILITY COVERAGE PART

**SCHEDULE**

Name Of Additional Insured Person(s) Or Organization(s)
<p>Any person or organization that you are required to add as an additional insured on this policy, under a written contract or agreement currently in effect, or becoming effective during the term of this policy, and for which a certificate of insurance naming such person or organization as additional insured has been issued, but only with respect to their liability arising out of their requirements for certain performance placed upon you, as a nonprofit organization, in consideration for funding or financial contributions you receive from them. The additional insured status will not be afforded with respect to liability arising out of or related to your activities as a real estate manager for that person or organization.</p> <p>City &amp; County of San Francisco its officers, agents, employees and members 25 Van Ness Blvd., #345 San Francisco, CA 94102</p>
Information required to complete this Schedule, if not shown above, will be shown in the Declarations.

**Section II – Who Is An Insured** is amended to include as an additional insured the person(s) or organization(s) shown in the Schedule, but only with respect to liability for "bodily injury", "property damage" or "personal and advertising injury" caused, in whole or in part, by your acts or omissions or the acts or omissions of those acting on your behalf:

- A. In the performance of your ongoing operations; or
- B. In connection with your premises owned by or rented to you.



**SOMARTS**  
cultural center

SOMArts Cultural Center offers a unique, flexible and versatile venue that can be used as a whole or divided into the following partitions. (Please see our "Rental Policies" sheet for more information on policies.)

#### **Bay Gallery**

The Bay Gallery is approximately 3200 square feet (108'x 30') with over 4,000 feet of wall space plus additional movable walls that can be configured for your exhibition or event. The Bay Gallery walls are painted white to accommodate most exhibitions. Painting of walls a different color requires advance written permission (see details in Rental Policies) plus cost of materials and labor to return walls to the standard color. Rental of the Bay Gallery includes use of the lobby, kitchen and patio areas.

#### **Theater**

The Theater is ideal for performances and other events that require a stage and stage lighting. House dimensions are 54' x 35' (L x W). House walls are painted black to create a black box venue within our larger venue. Stage lighting and theatrical soft goods are available on a pipe grid over the stage. A movable tech booth is available for a FOH tech operating position for stage managers and lighting/sound operators. Seating includes 140 padded (non-folding) chairs. Additional chairs may be brought in from an outside source. Sound reinforcement, additional lighting to supplement the house rep plot and soft goods can be rented to supplement the included equipment. Rental of the Theater includes use of the lobby, kitchen and patio areas.

#### **Patio**

One of the more unique features of SOMArts are the grounds outside the building. The patio, garden and surrounding grounds provide a place for your audience to congregate and enjoy the outdoors in our urban oasis. The patio and grounds can also be utilized as an integral part of your event. For example, some events use the grounds for additional space to accommodate vendors, fairs, performances or other activities.

#### **Classrooms**

SOMArts offers several classrooms and rehearsal space options please refer to the "Classroom Rental Policies" sheet rental information and rates.



**SOMArts**  
cultural center

#### **ROOM RENTAL RATES**

Room rental rates are based on per day usage. Events taking place in the building can only be open to the public between the hours of 8:00 AM and 2:00 AM. Room rates include one on-site Building Manager during our normal building operating hours: Monday through Friday 9:00 AM to 7:00 PM and Saturday 11:00 AM to 5:00 PM. A SOMArts staff Building Manager is required to be on-site at all times during your load-in, event and load-out. If your reservation includes hours outside of our normal operating hours, you will be billed at the rate of \$35/hour per building manager. Additional building manager(s), staff and technicians may be required based on your event needs. Almost all events require additional labor charges for the event's installation, operation and restoration. These costs will be estimated in your event quote and actual labor hours will be billed/adjusted accordingly post event. See rental policies for more information.

#### **Bay Gallery Events**

Standard room rate: \$750/day\*

Non-profit room rate: \$500/day\*

Holiday room rate: \$1000/day\*

\*Plus required labor, equipment, janitorial and trash/recycling/compost charges

#### **Bay Gallery Exhibits**

Standard room rate: \$300/day\*

Non-profit room rate: \$150/day \*

Holiday room rate: \$1000/day\*

\*Plus required labor, equipment, janitorial and trash/recycling/compost charges

#### **Theater Events**

Standard room rate: \$750/day\*

Non-profit room rate: \$500/day\*

Holiday room rate: \$1000/day\*

\*Plus required labor, equipment, janitorial and trash/recycling/compost charges

*The average cost for one-day event is between \$1,300 and \$3,000. Please note that the actual cost may vary outside of this average based on your event's individual needs.*



**SOMArts**  
cultural center

## **SOUND REINFORCEMENT**

### **Small PA package \$150**

2 Mackie SRM450 powered speakers and stands (flexible speaker placement)  
Behringer MX802A 4CH Mixer  
1-4 wired microphones, cables and stands  
Suitable for announcements and background music for events of 100-400 people.

### **Theater Sound System \$285**

2 Mackie 3-way powered speakers 2 Mackie powered subs (fixed speaker placement)  
Presonus 16.4.2: 16 channel digital mixer  
16 wired microphones, cables and stands  
Suitable for DJs and live music for events of 100-500

### **Bay Gallery Sound System \$175**

2 EAW JF60 passive speakers and amp (fixed speaker placement)  
2 EAW JF80 passive speakers and amp (fixed speaker placement)  
1 wireless microphone  
Suitable for announcements and background music for events of 100-600 people.

### **Stage monitors \$150**

1 pair of QSC K12 or Mackie SRM 450 powered speakers.

Rental of SOMArts sound reinforcement packages requires a SOMArts staff sound engineer to set-up and operate at the rate of \$35/hour for a 4 hour minimum call. Actual time will be estimated in the contract and actual hours will be billed/adjusted post-event. Overtime fees may apply, depending on the event production schedule. The client may choose to provide their own audio equipment or contract through a third-party vendor. Use of non- SOMArts audio equipment does not require a SOMArts staff technician.

## **THEATER AND GALLERY LIGHTING**

Base rental rates include work lights during the client's load-in, set-up, installation, rehearsal, strike and load-out. Base rates also include the house rep lighting plot for each room during the contracted hours of your event. The existing plot will be turned on at 100% intensity and must not require further adjustments. Should your event require changes or adjustments to the house plot(s), a lighting operator to make adjustments during the event and/or a lighting designer, it will



**SOMArts**  
cultural center

require a SOMArts staff lighting technician, for which additional labor charges will apply. Minimum labor charges for lighting demands outside the pre-installed house rep plots are 8 hours of installation and 4 hours of restore at the rate of \$35/hour. Overtime fees may apply based on the requirements of your event. Actual labor costs for installation, operation, design and restoration will be invoiced accordingly.

Event ambient lighting designs are available. Contact the Technical Director for information on custom, ambient lighting packages.

#### **OTHER EQUIPMENT**

##### **Video**

9' x 12' DA-LITE Fast Fold Video Screen (front or rear projection) with dress kit: \$75/day (not including labor)

Sanyo 4000 Lumen compact projectors: \$75/day (not including labor)

##### **Communication**

Motorola 2-way Radios to communicate with SOMArts staff (6 radios): no charge Clear-Comm base station with up to 4 belt packs and headsets: \$60/day, no charge for theater rentals.

##### **Staging**

Runways: Contact the Events Manager for more information

##### **Risers**

12" or 18" tall, 3' x 8' section \$35 each

##### **Tables**

\$3/table for 6' and 8' tables

##### **Lighting, projection or follow-spot towers**

Truss 12' or 16' tall: \$75

Scaffolding Tower 4' x 8' x 10'H: \$100

##### **Chairs**

140 black padded (non-folding) chairs included in theater rental. Non-theater rentals: \$50

Stage soft goods are included in the theater rental. Changes to the position of soft goods that require additional labor will be estimated in the contract and actual labor hours will be billed.

##### **Pipe and Drape**

\$2/foot

##### **Movable Walls**

Included in the rental of the Bay Gallery. Additional labor rates apply for installation and restore.

##### **Janitorial and Trash monitoring:**

Post event janitorial services are required for all events. Depending on your event the charges are \$50-120.

Janitorial services and trash sorting services during your event are required for all events serving food and/or beverages. The rate for these services is \$25/hour.



**SOMARTS**  
cultural center

**Garbage, Recycling & Composting** Fees cover disposal/hauling of trash, recycling and compost using the City of SF disposal services and are based on the attendance of your event and are as follows:

\$35.00 Fee for events with fewer than 50 people.

\$70.00 Fee for events with 50-150 people.

\$138.00 Fee for events with 151-300 people.

\$208.00 Fee for events with 301-500 people.

\$247.00 Fee for events with over 500 people.

*\*\* All rates are subject to change. Please see actual pricing in the quote and invoice for your rental. \*\**

### SOMArts List of Sub-Tenants with Office Rates

SOMArts currently sublets office space to two nonprofit arts organizations:

#### **ArtSpan**

Rent: \$523.26/month

450 square feet, \$13.95/square foot

+ \$20 Internet charge =

**\$543.26/month (35% of market rate of \$40/sq. ft.)**

#### **APICC (Asian Pacific Islander Cultural Center)**

Rent: \$364.14/month

236 square feet, \$18.52/square foot

+ \$20 Internet charge =

**\$384.14/month (46% of market rate of \$40/sq. ft.)**

# APPLICATION FORM

2014 – 2015 SFAC GRANT ALLOCATION \$542,185

## CONTACT INFORMATION:

ORGANIZATION NAME: Mission Cultural Center for Latino Arts

STREET ADDRESS: 2868 Mission Street

CITY/STATE/ZIP CODE: San Francisco, CA 94110

EXECUTIVE DIRECTOR: Jennie E. Rodriguez

OFFICE PHONE: (415) 821-1155 EMAIL:

jennie@missionculturalcenter.org

IN CASE OF EMERGENCY CELL PHONE: (415) 845-1661

SIGNATURE:

DATE: June 30, 2014

(SUBMITTED BY PERSON AUTHORIZED TO SIGN CONTRACTS, REPORTS, AND INVOICES)

PRINTED NAME: Jennie E. Rodriguez TITLE: EXECUTIVE DIRECTOR

HOURS OF OPERATION: **63 HRS /WK: MON: 4:30-9:30, TUE-FRI: 9:30AM-10:00PM, SAT: 9:30AM - 5:30PM**

## MPP APPLICATION CHECKLIST:

Please be sure the Management and Programming Plan includes all of the following:

- ☒ Completed Management and Programming Plan with signature.
- ☒ SFAC Grant budget (projected income and expense) and organizational budget for FY 2014-2015
- ☒ Organization Chart with staff (including contractors and volunteers)
- ☒ Resumes for key staff (if staff has changed) including executive director, facility manager, and bookkeeper.
- ☐ Personnel Policies and Procedures (if this has changed)
- ☒ Current list of Board of Directors with contact information (if members have changed)
- ☒ Proof of Insurance Policies including the following: Worker's Compensation, General Liability, Automobile Liability, and Property Insurance

List of sub-tenants

- ☒ List of building rental rates for the public and sub-tenants

List of office rates for the sub-tenants

## **Support Cultural Equity / Access to High Quality Arts Experiences for All.**

### **1. Programmatic and Curatorial Goals**

**Programming Goals:** To ensure (1) diverse programming that represents the geographic differentiation that exists among Chicanos, Mexican, Central and South America, and the Caribbean, (2) that the voices of ethnic minorities, queer and gender variant folks, people with disabilities indigenous communities, and women are adequately represented. To provide a forum for emerging Bay Area Latino artists to present their work in a community-based setting that promotes artistic freedom, and creative expression. To stage high quality, culturally relevant events by Latin American based artists who would not otherwise be able to perform in SF.

**Curatorial Goals:** - To Increase the diversity of exhibits to exemplify the spectrum of diversity that exists in the Latino/a community. To collaborate with Mission Grafica (in June and July) to mount an exhibit from its archive. This collaboration will reflect MCCLA's historical presence as a hub in the creation of political and social justice posters and prints that reflect such issues as immigration, displacement and liberation.

### **2. Organization's creative decision making process**

MCCLA holds an annual board, staff, and volunteers programming and marketing retreat to review the year, develop programming and services for the following year; formulating a "big picture" concept of what our year will look like. Programming coordinators meet with proposing artists and community groups to discuss ideas and proposals, and once a month with the other programming coordinators, to share departmental developments, and discuss proposals submitted, upcoming events, outreach, and publicity strategies.

### **3. How is your constituency engaged in developing programs**

MCCLA holds two (2) open Programming meetings, 2 board of directors public comment meetings, gatherings with curators and artistst, and 8-10 Carnaval Committee meetings. Community members are invited to submit work through open calls and invitation. Artists, curators, and community members are interviewed by respective department and programming team to discern proposal quality and merit. Selected individuals / groups work directly with departments to further develop plan and concept. This process ensures that the work we promote is both created for and by our constituents. Constituents are invited to participate throughout the year in the celebration of our cultural calendar, and special projects (Dia de los Muertos, Carnaval, etc.) requiring continuous, extended participation and multidisciplinary support. Volunteers / interns are involved in the day to day routine, assisting and engaging directly with the programming, artists and visitors.

Comment boxes and satisfaction surveys are a permanent fixture in the galleries, at events, and bookings, to encourage input from constituents. Bi-lingual class evaluation surveys are distributed and collected once a year. Summer program evaluation forms are distributed to parents, students and teachers. Lastly, staff and board are highly involved in local community meetings, events, exhibitions and panels, taking the pulse of what is going on "out there". For this reason, MCCLA retains a high number of community partners.

#### **4. How does MCCLA serve a diverse audience**

MCCLA reaches large, diverse audiences, and affords populations of all socio-economic standings have access to the arts and performance space by offering: (1) a wide array of programming, activities and services at affordable prices; classes range from \$8-\$17; admission to events \$7-\$20, (2) drop-in classes /workshops for all ages in 32+ artistic disciplines, (3) 52+ art classes a week (music, dance, performing and visual arts, (4) special tours and short-term workshops, (5) affordable dance studios and printing space rentals to educational institutions, individual and professional artists.

MCCLA attracts a large number of diverse youth through its MAS Summer Program, and even younger through our special early morning workshops with parents. Most importantly, MCCLA seeks / engages in numerous collaborations (approx. 35-40) on a given year. Our collaborations serve to "take the temperature" of the community, connecting us to new interests, ideas, and expression forms prevalent in cultural, artistic and social scene.

#### **5. Who is your current audience and how will you assess this?**

San Francisco residents: 70%, non residents 30%, Female: 54%, male: 48%, Latinos: 56%, European American: 24%, Asian / Pacific Islander: 8%, African/African American: 7%, Native American / Alaskan Native: 5, Adults: 18-59: 55%, Youth 17 & under: 20%, Seniors 60+: 10%. Data is gathered from box office, and house manager reports from collaborations and private rentals. Although we attract audiences from all over the Bay Area, as well as nationally, our target audiences are low-income Latino youth and families who historically have not had access to arts education or to cultural representation. MCCLA makes concerted efforts in our promotional campaigns and through personalized instruction and programming to reach our target audience.

#### **How does organization provide employment or earned income opportunities to artists?**

MCCLA works with approximately 35 independent contractor instructors on a weekly basis, and with 10-15 other instructors for special workshops, presentations and the MAS Summer Program. As of June 2014, instructors earned 70% of total class ticket sales. Work is commissioned to artists and curators for Gallery exhibits, Carnaval SF, and other special events. Artists receive a 70% split out of all artwork sold at exhibits or outdoor sales (e.g., Day of the Dead the Dead). MCCLA hires 4 contractors in the areas of bookkeeping, multimedia, and house tech.

#### **1. How does your organization provide technical assistance and professional development opportunities for artists and arts administrators?**

Our artists are chosen from the community as well as from the world stage—thus providing up-and-coming artists with mentorship opportunities and professional accolades with established artists. In addition to this exposure, artists have the chance to perform at an internationally renowned venue such as MCCLA. Instructors are offered class space, inclusion in class schedule and website, class video clips, box office, security staff, and

outreach. Mission Grafica screen-printing facility offers seasoned printers space rentals (½ day to a month), special workshops for professional printers and instructors.

Professional development opportunities will be available for staff to engage in individual, peer-to-peer and consultant led sessions. MCCLA pays for and encourages staff to sign up for relevant workshops and provide space and time for webinars on a regular basis. As an arts organization, many of our arts administrators are also artists. To this end, we offer staff a flexible schedule to pursue creative opportunities outside of MCCLA. (as, exhibit curators, art panelists, workshop participants and instructors). We feel that MCCLA programming ultimately benefits from retaining staff that have strong creative capacity.

**3. *What is your organization's strategy for integrating these opportunities into programming?***

To continue to enhance and further develop department heads skills, seeking and increasing level of knowledge and responsibility around creating budgets, planning, marketing, program monitoring and evaluation.

**4. *What are the needs around artist work, rehearsal, and presentation space in your community?***

MCCLA is one of few affordable performing arts space in the area, and the only one geared towards promoting Latino/a-focused work. A large number of local, up-and coming artists, including a growing number of displaced artists continue to approach us looking for a centrally located, affordable space to showcase their talent and work.

**2. *How is your organization addressing those needs***

By offering affordable performance space rental, providing collaboration opportunities, offering substantial discounts to instructors on theatre and studio rentals. MCCLA collaborations include:rehearsal and performance space, promotional materials, inclusion in website and calendar of events, box office, staffing, light/sound tech and equipment, and video production broad-casted on local public service cable.

***How does your organization play a critical role in strengthening neighborhood and communities?***

**1. *How does organization gather information about community needs?***

Through a series of outreach activities and surveys. MCCLA engages community members in the planning, organizing, and staging of several cultural calendar and special events. and projects. In addition to participating in outreach events such as Sunday Streets, Day of the Dead at the Symphony, and at various artistic festivals and cultural and school fairs. MCCLA has been actively involved in the designation of "Calle 24" as the 24th Street Cultural Corridor, at the ART for BART Committee, and participates in community discussion regarding the state and funding of community arts, artists displacement and housing needs.

***How does your organization decide to create and implement programming that responds to those needs? See Above "Creative Decision-Making" Section***

***What kind of artistic collaborations (creative decision-making between the Center and or or more external partners with a written agreement outlining goals, roles and responsibility) will your organization foster with artists, arts organizations, service organizations, non arts entities, and other community stake holders?***

Aside from our partnership with 35+ class instructors, MCCLA intends to engage in collaborative programming with approximately 36 other cultural and city institutions and community groups per year.. We will also seek to strengthen our relationship with long established partners such as the Bay Area Video Coalition, the SF Public Library (Mission Branch), the Community Music Center, and Cine Mas Latino Film Festival (to name a few).

## **INVEST IN A VIBRANT ARTS COMMUNITY**

### ***1. How does your organization develop staff and artistic leadership that can contribute to the arts ecosystem?***

Our staff has a strong background in both the fine arts and community arts and have connection to the San Francisco and greater Latino community. Some staff members are artists, event planners, and community organizers, bringing cultural work experience, and active participate as curators, producers, instructors, or performers, at local venues or abroad at national and international level. Through a highly collaborative work environment and hands-on internships, community individuals interested in community arts work closely with coordinators and are given tasks that will ramp up their professional skill set. Showcasing local, up-and-coming artists, who would not otherwise have access to performance or exhibition space, strengthens the Mission District's artist community and encourages it to pursue loftier creative visions.

### ***2. What systems are in place to encourage and allow them to do this work?***

"Town-hall" Meetings, Inter-departmental campaigns, Hands-on Internships and residencies and school partnerships: Outreaching to and working closely with local schools such as Thomas Edison Charter Academy, Buena Vista / Horace Mann, to incorporate arts education into primary and secondary education, exposing young people, especially from under-resourced schools, to art, now that the arts are increasingly slashed from school budgets.

### ***3. In what ways does your organization strive to provide livable wages and benefits to your staff?***

MCCLA has 15 employees and 4 contractors. MCCLA operates 63+ hours a week, Mon thru Sat. 4 days a week, the Center operates 12.5 hours a day. Extended hours of operations, plus weekend events and private rentals) necessitate two daily work shifts with reasonable overlap. All employees accrue monthly PTO; employees with longer tenure receive incremental PTO increases. Regular employees receive 6 paid holidays a year, and are entitled to jury duty, and bereavement benefits. All staff members receive a modest holiday bonus at year's end. A medical expense fund was temporarily created last year to pay employees for out-of-pocket medical expenses. This year, MCCLA intends to extend holiday benefits to more employees and nominal increases. Schedules are also arranged with staff to provide for requested education / training time.

## DATA COLLECTION:

This information ties in to the goals and objectives you've described in your narrative response. They should be consistent with your narrative and your financial reports.

1. Total amount of money expected to be spent on artist fees and commissions:  
**\$162,641**. Please do not include money paid by fiscally sponsored projects.
2. Total percent of your budget expected to be spent on artist fees and commissions?  
 (\$ paid to artists/total expenses): **18%**
3. Total value of space provided for arts and cultural activity, according to your organization's published rates: **\$15,109**
4. Total value of discounts provided on space for arts and cultural activity: \$ amount  
**\$4,455 (29%)**
5. **\$8,999.75** and % **19.74%** (\$ received/ true value based on published rates)
6. Total value of support services provided for arts and cultural activity, according to your organization's published rates: **\$54,927**
7. Total value of discounts on support services provided: \$ amount **\$6,417**, and percentage (discount amount /actual value) **13.23%**
8. Number of artistic collaborations (defined above): **45 Collaborations**
9. Average amount of money spent on professional development per FTE (\$ spent/# of FTE): \$ 5,506 - Approx. 195.5 Hours
10. Number of employees who attended professional development activities:
  - 14 Staff, 2 Contractors,

## BUDGET AND REVENUE TARGET:

Complete the following budget for FY15 following the definitions described by the CCDDP.

**Budget notes are required** for 1) the line items with an asterisk and 2) for significant changes from the previous year (increase or decrease by 50 percent) to explain external or unusual factors and how you arrived at those figures.

	<b>EARNED</b>	
1	Admissions	13,860
2	Ticket Sales	38,000
3	Tuitions	190,900
4	Workshop & Lecture Fees	14,370
5	Touring Fees	0
6	Special Events - other	0
6a	Special Events - Non-fundraising	0
7	Gift Shop/ Merchandise	9,800
7a	Gallery/Publication Sales	3,900
8	Food Sales/ Concession Revenue	3,880
8a	Parking Concessions	0
9	Membership Dues/Fees	0
10	Subscriptions - Performance	0
10a	Subscriptions - Media	0
	Contracted Services/ Performance Fees	0
11		0
12	Rental Income - Program Use	37,920
13	Royalties/Rights & Reproductions	0
14	Advertising Revenue	1,600
15	Sponsorship Revenue	1000
16	Investments-Realized Gains/Losses	0
17	Investments-Unrealized Gains/Losses	0
18	Interest & Dividends	2,500
19	Other Earned Revenue	1,000
20	<b>Total Earned Revenue</b>	<b>318,730</b>
	<b>SUPPORT</b>	
21	Trustee/ Board Contributions	500
22	Individual Contributions	7,000
23	* Corporate Contributions	5,000
24	* Foundation Contributions	14,500
25	Government-City-SFAC	542,185
25a	Government-City Other	5,000
26	* Government - County	4,597
27	* Government - State	0

28	* Government – Federal	0
28a	Tribal Contributions	0
29	Special Events – Fundraising	8,000
30	* Other Contributions	2,000
30c	Related Organization Contributions	0
31	* In-Kind Contributions	870,000
32	Net Assets Released from Restrictions	

	<b>Total Contributed Revenue and Net Assets Released from Restrictions</b>	1,458,782
33	<b>Total Earned and Contributed</b>	1,777,512
	Total Earned and Contributed (minus your SFAC allocation)	1,235,327
	Previous Year's Total Revenue	1,834,805
	Was the 20% Revenue Target met?	Yes
	Of the total unrestricted revenue reported on line 34, what was the total amount intended for operating/programmatic purposes?	1,772,512
37	Of the total unrestricted revenue reported on line 34, what was the total amount intended for capital purposes?	0
38	<b>Total Operating and Capital Revenue</b>	1,772,512

	<b>EXPENSES</b>	<b>TOTAL ORG.</b>	<b>SFAC GRANT</b>
1	* Salaries	422,346	319,197
2	Commissions	0	
3	Payroll Taxes	47,111	35,587
4	Health Benefits	6,983	
5	Disability	0	
6	Workers' Compensation	23,292	23,292
7	Pension and Retirement	0	
8	* Benefits, Other	43,990	29,650
9	<b>Total Salaries and Fringes</b>	<b>543,723</b>	<b>407,726</b>
2	Accounting	11,000	
3	Advertising and Marketing	7,000	
4	Artist Commission Fees	3,500	
4a	Artist Consignments	0	
5	Artist & Performers - Non-Salaried	138,421	80,000
6	Audit	5,000	5,000
7	Bank Fees	4,000	
8	Repairs & Maintenance	22,485	10,000
9	Catering & Hospitality	2,950	
10	Collections Conservation	0	
11	Collections Management	0	

12	Conferences & Meetings	300	
13	Cost of Sales	5,076	
14	Depreciation	0	
15	Dues & Subscriptions	2,300	
16	Equipment Rental	10,300	
17	Facilities - Other	0	
18	Fundraising Expenses - Other	2,000	
19	Fundraising Professionals	20,000	
20	* Grantmaking Expense	0	
21	Honoraria	0	
22	In-Kind Contributions	30,000	
23	Insurance	20,850	16,000
24	Interest Expense	0	
25	Internet & Website	18,000	
26	Investment Fees	0	
27	Legal Fees	0	
28	Lodging & Meals	0	
29	* Major Repairs	0	
30	Office Expense - Other	4,800	
31	* Other	6,500	
32	Postage & Shipping	1,000	
33	Printing	300	
34	Production & Exhibition Costs	6,050	
34a	Programs - Other	0	
35	Professional Development	3,000	
36	* Professional Fees: Other	20,720	
37	Public Relations	200	
38	Rent	840,000	
38a	Recording & Broadcasting Costs	0	
38b	Royalties/Rights & Reproductions	0	
39	Sales Commission Fees	0	
39a	Security	0	
40	Supplies - Office & Other	11,000	
41	Telephone	12,000	8,459
42	Touring	0	
43	Travel	1,500	
44	Utilities	17,000	15,000
45	<b>TOTAL EXPENSE</b>	<b>1,770,975</b>	
	Total Expenses Less In-kind	870,975	542,185
46	Change in Net Assets	6,537	0

Budget Notes:

**EARNED INCOME**

- 14 Advertising Revenue - \$2,280 decrease.  
A higher income was projected last year from the sales of anniversary magazines.

**CONTRIBUTED SUPPORT**

- 21 **Board Contribution** – \$500
- 23 **Corporate Contributions** - \$12,500 decrease based on 2013-2014 contributions.
- Mission Bowling Club initially pledged \$1,000 monthly, but was unable to keep the pledge.
  - MCCLA's did not have a Fund Development / Marketing Coordinator for 6 months and some corporate funding requests were not followed up.
  - FY 2014-2015 – MCCLA intends to seek sponsorships from at least 5 local businesses. 5 businesses at \$1,000 each \$5,000
- 24 **Foundations**
- |             |          |                            |
|-------------|----------|----------------------------|
| AHIMSA      | \$ 2,000 | submitted                  |
| Fleishacker | \$10,000 | letter of intent submitted |
| Zellerback  | \$ 2,500 | to apply                   |
- 25a **Government-City-Other**
- |                                |         |   |
|--------------------------------|---------|---|
| SF Neighborhood Arts Collab. - | \$5,000 | Letter of intent submitted on behalf of 4 organizations (\$25K) |
|--------------------------------|---------|---|
- 26 **Government-County** \$4,597 JOBS NOW – Front Desk Position
- 28 **Federal** - intended to apply to NEA for \$10K for preservation funds for the Archival Project, but the collection will most probably be housed at UC Santa Barbara, instead.
- 29 **Special Events–Fundraising** - \$11,000 decrease.  
MCCLA projected 2 small fundraisers and a big fundraisers mid-year, and a big fundraiser in the Summer. MCCLA had the two smaller fundraisers, but not the greater since we did not have the Fund Development Coordinator in place.
- 30 **Other Contribution**  
MCCLA was donated a Carlos Santana guitar which will be raffled this year.
- 31 **In-Kind Contribution**
- |            |                  |                               |
|------------|------------------|-------------------------------|
| Rental     | \$840,000        |                               |
| Volunteers | <u>\$ 27,363</u> | (2,763 volunteer hrs. @ \$10) |
|            | <u>\$867,363</u> |                               |

## EXPENSES

<b>Total Salaries and Fringe</b>	<b>\$543,723</b>
1 <b>Salaries **</b>	\$422,347
8 <b>Benefits***</b>	<u>\$ 43,990</u>
	\$466,336 (COLA benefits included)

**\*\*Salaries** - Include # 15 staff and 1 seasonal (Summer Program).

- The House Tech staff position was eliminated. Two tech contractors were retained.
- 1 position will be hired through Jobs Now. JN will contribute \$6,000 Front Desk Security position, for a period of 6 months. Which \$1,403 allocated into FY 2013-14 because employee was hired before 6/30/2014

### **\*\*\*Benefits-Other**

- **PTOs** (2014-15), carry over PTOs (2013-14), and holiday benefits.

- COLA - \$8,013 – included in total Wages.
- \$3,606 - 4 positions were given a modest \$.50 increase
- \$5,373 – 8 positions were given 6 paid holidays
- \$8,979
- \$ 687 - taxes
- \$9,666

- 8 **Repairs & Maintenance** - \$22,485 (\$13,985) \$10,000 will be used to install new floors in Studio D. and other minor studio repairs.

- 18 **Fundraising Expenses** - Other (\$3,000 decrease) related to Support income line #29 (Special Events – Fundraising)

- 31 **Other**  
ADP Payroll Charges \$6,500

- 32 **Postage & Shipping** – (decrease \$2,500) related to Gallery exhibits.

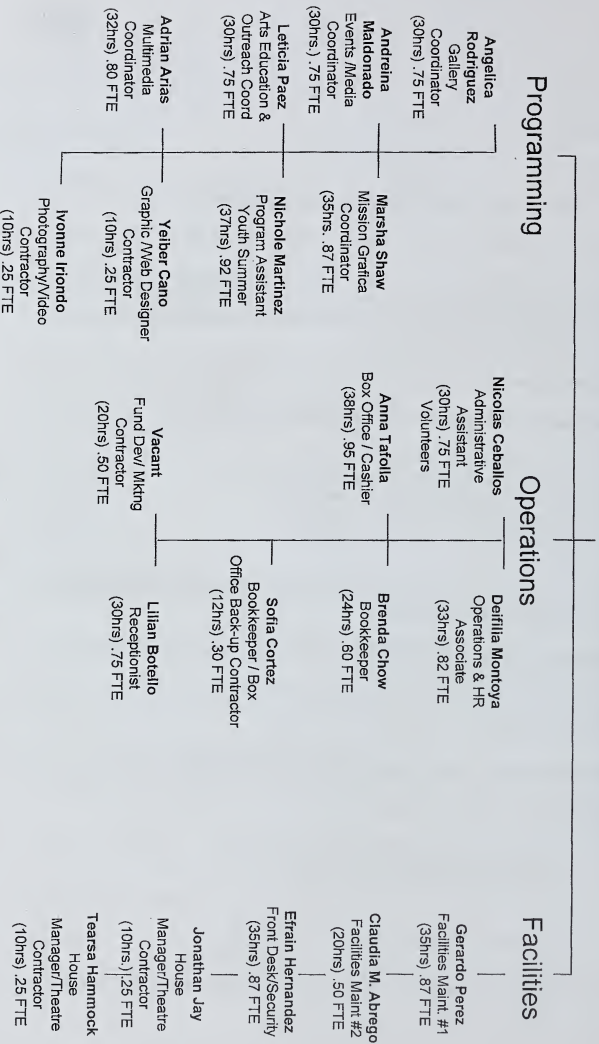
- 36 **Professional Fees – Other** \$20,220  
includes:

- 50% events collaboration fee split. (Ticket Sales)
- 60% workshops collaboration fee split
- 70% art sales commission fee

# Mission Cultural Center for Latino Arts

## ORGANIZATIONAL CHART – FY 2014-2015

Jennie E. Rodriguez  
Executive Director  
1.0 FTE (Exempt)



# Deifilia Montoya

2918 Cesar Chavez Street, San Francisco, CA 94110  
(415) 850-6325 Cell: (415) 725-2166  
E-mail: deiff1416@yahoo.com

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**Objective :** Events and Media Coordinator

## Summary of Qualifications

- Administrative Assistant experience with payroll and basic book-keeping skills
- Formal education in Architecture and Construction Business Administration
- Computer Skills /Software: Auto desktop, 3D modeling, PhotoShop, MS Office, & QuickBooks
- Trilingual-English, Spanish and Portuguese

## Professional Experience

### Office and Project Management

- Office administrative assistant duties such as documentation support, make Certified Payroll coding certified payroll, recording subcontractors' billing form, place material orders, maintaining RFI, Submittal, transmittals check logs and overall general office duties.
- Customer services operating cash register including daily journal entries and financial report for book order report.
- Created drawings for a residential building complex according to urban planning guidelines
- Drafted section details and elevations for a new police station
- Designed and drafted all architectural plans for remodel of recreational area of a country club
- As a volunteer, designed, drafted, and managed construction of an extension of a regional medical center to serve the needs of a large district.

## Work History

Const. Management Admin.	Forem Metal Mfg.	CA	2005
Intern Const Admin. Assist	Sasco San Francisco Office	CA	2004
Clerk	Continental Appliance	CA	2004-2005
Cad Drafter	Sunflower Design, Architecture (temporary PT)	CA	2004
Sales Associate	CCSF Bookstore (Seasonal)	CA	2001-2004

## Education and Training

### Construction Management Science Assoc

City college of San Francisco, Bachelor Science Assoc.

### Architecture and Science of Engineering (B.A.)

Universidad Femenina Sagrado Corazon Lima Peru, BA A

AIA San Francisco. American Institute Architects

### Certificates:

Introduction to Small Business administration, Introduction to Supervising Management, Computer Accounting QuickBooks at the CCSF, Reading Blueprints, Exterior and Interior Finishing, Electrical Applications, & Rough Carpentry Framing.

MCBA, Master in Construction Business Administration and Real State

University Catholic of Peru and Polytechnic of Madrid

Angelica A. Rodriguez  
1218 11<sup>th</sup> Ave. Oakland, CA 94606

510/ 506-2374  
tekpatri@me.com

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Skills	Possess strong interpersonal skills Work well in stressful fast paced environments Speak, read, and write Spanish fluently Cash up experience
Education	<b>UNIVERSITY OF CALIFORNIA, BERKELEY</b> Bachelor of Arts in Art Practice December 2008 Honors
Relevant Experience	<b>CELIA HERRERA RODRIGUEZ, Berkeley, CA</b> Artist/ Teacher's Assistant (Aug. 2008-present) <ul style="list-style-type: none"><li>• Instructed class when Celia was out of town</li><li>• Prepared art supplies in her studio for students to work</li><li>• Created Excel worksheets for her art business</li></ul> <b>JUANA ALICIA MONTOYA, Berkeley, CA</b> Artist Intern (Aug. 2006-Aug.2008) <ul style="list-style-type: none"><li>• Worked at Juana's studio on various projects in Berkeley</li><li>• Instructed art classes at Far West High School &amp; Emiliano Zapata High School in Oakland</li></ul>
Work Experience	<b>Whole Foods Market, Oakland, CA</b> Customer Service Clerk/ Cashier Full-time (March 2009-present) <ul style="list-style-type: none"><li>• Rang up the most customers the day before thanksgiving without compromising customer service in 2009</li><li>• Participated in an interview panel for supervisor applicants</li></ul> <b>Barnaby, Inc. (a.k.a Good Vibrations) Berkeley, CA</b> Sex Educator Sales Associate (February 2003-November 2006) <ul style="list-style-type: none"><li>• Cashiered at retail store &amp; audited weekly sales reports.</li><li>• Facilitate hard to teach health related workshops for their education department</li><li>• Attended monthly meetings and participated in overall decision making for the company</li></ul>

**St. Anthony Foundation, Senior Services**

Administrative Assistant/Receptionist

(August 1999-August 2002)

- Monitored reception area and answered phones
- Typed minutes for meetings and reconciled petty cash

Angelica A. Rodriguez  
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**REFERENCES**

**JUANA ALICIA MONTOYA**

Artist

Professor at Berkeley City College

Berkeley, CA

510/ 978-1060

juanaaliciam@gmail.com

**CELIA HERRERA RODRIGUEZ**

Artist

Professor at University of California Berkeley

Berkeley, CA

510/ 507-4419

celiahrodriguez@comcast.net

**DR. RON LOPEZ**

Professor

Sonoma State University

Rohnert Park, CA

707/ 291-0521

ronzolopez@earthlink.net

707-303-0741  
andreina@jiridon.com  
<http://jiridon.com>

## *EDUCATION*

**Indiana University**

**Bloomington, IN 08/2007-05/2013**

*Bachelor of Arts*

Major: Anthropology Concentration in Cultural and Biological Anthropology Completed  
Animal Behavior minor program GPA: 3.5/4.0 Dean's List: Spring 2012, Fall 2011,  
Spring 2011

## *EVENT & MEDIA COORDINATOR EXPERIENCE*

**JIRIDÓN**

**Bloomington, IN and CA 2011-present**

- Organize teaching artists, instrument equipment, and information materials for different cultural workshops during the year.
- Supervise the safe storage of supplies before, during, and after cultural events.
- Maintain up-to-date distribution links, both online and in-person, for promoting media materials, including posters, flyers, videos, calendars, etc.
- Work closely with community centers such as churches, radio stations and public libraries to promote programs and ensure that people from different backgrounds get access to cultural programming.
- Developed and designed the website for Jiridón.
- Spokeswoman for Jiridón cultural programs at the Latino radio station in Bloomington, IN.
- Conserve a record of all promotional materials used in past events.
- Organize and plan free show demonstrations for promoting classes, workshop, and events.
- Organize and update records of clients, invoices, contracts, and relevant information into a master excel document.
- Work closely with the graphic designer to provide information and enhance the overall look of the promotion materials.
- Promote Jiridón events online on social media venues such as Facebook, Instagram, Twitter, etc.
- Design press kit for Jiridón.
- Handle program inquiries via email, phone, and in person.

## TEACHING EXPERIENCE

### Jiridón Kids

Bloomington, IN and CA 2011-present

#### *Co-director/founder*

- Design and implemented the mission of JIRIDÓN KIDS, as well as developed program options and pricing.
- Communicate with clients, maintain public relations, and serve as a liaison between institutions and JIRIDÓN KIDS.
- Oversee and coordinate events.
- Work hand-in-hand with YMCA summer camps and after schools programs across the Mid-West to bring JIRIDÓN KIDS to their facilities.
- Lead instructor for over 50 interactive performance workshops, age K-12 and adults.
- Co-instructor for dance and music workshops with mentally and physically disabled children.
- Plan dance routines accompanied by live drumming.
- Organize children in a hectic environment.

### Danzas Maracay

Maracay, Venezuela 2012-continuing

#### *Teacher/Performer*

- Volunteer as a dance teacher in a low-income community dance company.
- Prepare warm-up, and dance lessons for over 20 children, age 3-16.
- Create a dance performance for the community with 10 children, age 8-16.
- Design custom-made costumes for different choreographic dances.
- Work closely with company's director to develop strategies for effectively reaching at-risk youth.

### Performing Artist with Saakumu Dance Troupe      Bloomington, IN 2008-2013

#### *Performer/Co-instructor*

- Perform traditional Ghanaian and Ivorian dances for large audiences.
- Perform traditional Ivorian drumming, and songs.
- Help lead dance routines for 30-50 audience members.

## *TRANSLATING EXPERIENCE*

### **Translating school documents**

**08/2007-present**

- In order to better understand the articles assigned, I translated them into Spanish. This gave me the skill of translating immediately after reading a passage. In addition, translating allowed me to become a more eloquent Spanish and English speaker, as well as a faster translator.

### **Translating at WFHB community radio station**

**Bloomington, IN 2010-2013**

- Translated written articles, local events, news etc. from English to Spanish twice a month.
- Hosted a live radio show called HOLA Bloomington, where we discussed social issues, current events, creative arts, etc.
- Opened a public forum where the Spanish speaking community of south-central Indiana could express, connect, and share news, opinions, and events.

### **Translating for public school psychologist**

**2009**

- I aided a school psychologist assess the integration level of Latino children by orally translating written and oral exercises.
- I translated conversations between the psychologist and the parents of these children.

## *PERFORMING EXPERIENCE*

### **Jiridón**

**2009-present**

- Perform over 100 shows with Jiridón, showcasing both traditional and original repertoire from Venezuela, West Africa, Colombia, Brazil and USA.
- Arrange, create and embellish original music.
- Create new dance choreography.
- Design costumes for shows.
- Reach out for audience participation.
- Showcase an example of a multicultural musical band.

707-303-0741  
andreina@jiridon.com  
<http://jiridon.com>

**Master drummer and dancer Dr. Djo-Bi Irie Simon**

**2009-present**

*Apprenticeship*

- Learn traditional Ivorian dances, with emphasis on the Guru Dance culture, West Africa.
- Perform with Dr. Djo-Bi at different events.
- Occasionally lead warm-up routines for dance classes.
- In-continuation for a teaching certificate.

**Master dancer Evelyn Yaa Bekore (Saakumu Dance Troupe)**

**2010-2013**

*Apprenticeship*

- Learn traditional dances and songs from Ghana, West Africa.
- Perform with Saakumu Dance Troupe for different cultural events.
- Assist in leading warm-ups for a 101 Ghanaian Drumming and Dance class at Indiana University, part of the ethnomusicology department curriculum.

**African American Dance Company**

**Bloomington, IN 2010-2013**

*Dance member/performer*

- Worked with the company for 18 consecutive months.
- Learned history of African dance and body aesthetics.
- Collaborated with other dance members to create new pieces for concerts.
- Performed over 10 original pieces created by director, Iris Rosa.

**Flores Do Samba Dance Company**

**Bloomington, IN 2010-2012**

*Performer/Co-instructor*

- Work hand-in-hand with artistic director to develop new choreography and themes for upcoming concerts.
- Lead warm-ups and teach African body aesthetics.
- Help organize and coordinate performances.
- Collaborate with other dancers to produce new theatrical pieces.

707-303-0741  
andreina@jiridon.com  
<http://jiridon.com>

### **El Sistema Maracay, Venezuela *Student of performance arts***

**1993-2003**

- Learned traditional and classical music from Venezuela.
- Learned traditional Venezuelan dances from the Afro-Venezuelan culture.
- Learn the importance of discipline.
- Inspired me to consider a life-long relationship with performing arts.

### ***OTHER EXPERIENCE***

#### **Roots on the Square Bloomington, IN**

**2007-2010**

##### *Server/Barista*

- Quality Assurance of food and drinks from the kitchen to the tables.
- Customer Satisfaction in a hectic environment.
- Served over 10 tables simultaneously.
- Problem resolution between customers and employees.

### ***SKILLS***

- Native Spanish speaker.
- Full professional proficiency in English.
- Radio host for Spanish speaking community (WFHB community Radio).
- Dance Education.
- Percussion performance.
- Traditional Afro-Venezuelan dance.
- Seamstress for performance costumes.
- CPR Certification.
- Work best in fast paced environments.
- Proficient in Mac, Microsoft, Photoshop, and fast learner in other computer applications.
- Great PR and promoter.
- Spokeswoman.
- Work well under pressure.
- Multi-task.



# Mission Cultural Center for LATINO ARTS

A Unique Cultural Experience!

## BOARD OF DIRECTORS - JUNE 30, 2014

1	Paulo Acosta-Cabezas	06/12	1728 Ocean Ave #369 San Francisco, CA 94112	Director / Owner Carrá & Cabezas Contemporary / Mama's Art Café Assoc. Bolivian Women Leadership SF SF Travel Business	415 305-0938	gallery@carandcabezas.com
2	Magdalena Blackmer Secretary	04/09	1026 Capp St. San Francisco, CA 94110	Legal Assistant Morrison & Foerster LLP Danzon Unidos de CA San Jose Jazz Festival	415 424-5144	magdalena.blackmer@gmail.com
3	Francisco Gomez Chair	03/11	760 18th Ave. San Francisco, CA 94121	Manager, Planning, and Administrator Office of the Executive Director State Bar of CA 372 Rich St. Artist Assoc.	415 309-3426	luzluna francisco@gmail.com
4	Rosa E. Jaquez	07/09	242 Fair Oaks San Francisco, CA 94110	After School Program Coordinator Edison Charter Academy School Carnaval Committee	415 310-2837	raquez@edisoncharteracademy.com
5	Luis Enrique-Paez Vice Chair	02/12	3886 28th St. San Francisco, CA 94131	CEO Sr. Construction Mgr. / Owner CUBE Associates, Inc. Resident Engineer Palega Playground Board Tabernacle Community Dev. Corp. USGBC US Green Building Council Construction Mgmt. Assoc. of America	415 235-7476	lepaez@cubessoc.com
6	Eduardo Ramirez Treasurer	02/12	488 Anderson St. San Francisco, CA 94110	Mental Health Administrative Officer Minority Veterans Program Coordinator SF Commission of Veteran Affairs Leadership Institute	415 750-2189	eduardo.ramirez@att.net
	Jennie E. Rodriguez Executive Director		3370 24th St. San Francisco, CA 94110		415 845-1661	jennie@missionculturalcenter.org



# CERTIFICATE OF PROPERTY INSURANCE

OP ID: JI

DATE (MM/DD/YYYY)

03/27/2014

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

If this certificate is being prepared for a party who has an insurable interest in the property, do not use this form. Use ACORD 27 or ACORD 28.

PRODUCER <b>Andreini &amp; Company-San Mateo</b> License 0208825 220 West 20th Ave San Mateo, CA 94403 Andreini & Company		Phone: 650-573-1111 Fax: 650-378-4384		CONTACT NAME: PHONE (MC, No, Ext): E-MAIL: ADDRESS: PRODUCER CUSTOMER ID: <b>MISSI-1</b>		FAX (MC, No):	
INSURED <b>Mission Cultural Center for Latino Arts</b> <b>2868 Mission Street</b> <b>San Francisco, CA 94110</b>				INSURER(S) AFFORDING COVERAGE INSURER A : North American Elite Ins Co INSURER B : INSURER C : INSURER D : INSURER E : INSURER F :		NAIC # <b>29700</b>	

**COVERAGES**
**CERTIFICATE NUMBER:**
**REVISION NUMBER: 001**

LOCATION OF PREMISES / DESCRIPTION OF PROPERTY (Attach ACORD 101, Additional Remarks Schedule, if more space is required)  
**Premises: 2868 Mission Street, San Francisco, CA 94110**

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE DATE (MM/DD/YYYY)	POLICY EXPIRATION DATE (MM/DD/YYYY)	COVERED PROPERTY	LIMITS
A	<input checked="" type="checkbox"/> PROPERTY	CWB00041799502350	03/18/2014	03/18/2015	<input checked="" type="checkbox"/> BUILDING	\$ 8,900,000
	CAUSES OF LOSS	DEDUCTIBLES			<input checked="" type="checkbox"/> PERSONAL PROPERTY	\$ 156,000
	BASIC	BUILDING			BUSINESS INCOME	\$
	BROAD	10,000			EXTRA EXPENSE	\$
		CONTENTS			RENTAL VALUE	\$
A	<input checked="" type="checkbox"/> SPECIAL	10,000			BLANKET BUILDING	\$
	EARTHQUAKE				BLANKET PERS PROP	\$
	WIND				BLANKET BLDG & PP	\$
	FLOOD					\$
						\$
	INLAND MARINE	TYPE OF POLICY				\$
	CAUSES OF LOSS					\$
	NAMED PERILS	POLICY NUMBER				\$
						\$
	CRIME					\$
	TYPE OF POLICY					\$
						\$
	BOILER & MACHINERY / EQUIPMENT BREAKDOWN					\$
						\$
						\$
						\$

SPECIAL CONDITIONS / OTHER COVERAGES (Attach ACORD 101, Additional Remarks Schedule, if more space is required)

City and County of San Francisco, San Francisco Arts Commission is included as Loss Payee per form NAE-AMS-DEC (07/13) & BP12030110 attached.

**CERTIFICATE HOLDER**
**SFRSFR3**
**CANCELLATION**

City & County of San Francisco  
 San Francisco Arts Commission  
 25 Van Ness Avenue, #345  
 San Francisco, CA 94102

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.

AUTHORIZED REPRESENTATIVE

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# CERTIFICATE OF LIABILITY INSURANCE

MISSI-1

OP ID: JI

DATE (MM/DD/YYYY)

03/27/2014

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**IMPORTANT:** If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must be endorsed. If SUBROGATION is WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsements(s).

<b>PRODUCER</b> Andreini & Company-San Mateo License 0208825 220 West 20th Ave San Mateo, CA 94403 Andreini & Company		<b>Phone:</b> 650-573-1111 <b>Fax:</b> 650-378-4361		<b>CONTACT NAME:</b> <b>PHONE (A/C, No. Ext.):</b> <b>FAX (A/C, No.):</b> <b>E-MAIL ADDRESS:</b>	
<b>INSURED</b> Mission Cultural Center for Latino Arts 2888 Mission Street San Francisco, CA 94110		<b>INSURER(S) AFFORDING COVERAGE</b> INSURER A : Nonprofits Insurance Alliance INSURER B : Hartford Fire Insurance Co. INSURER C : INSURER D : INSURER E : INSURER F :		<b>NAIC #</b> 19682	

**COVERAGES****CERTIFICATE NUMBER:****REVISION NUMBER: 001**

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR LTR	TYPE OF INSURANCE	ADDITIONAL INSURER	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS
A	<b>GENERAL LIABILITY</b> <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR  GEN'L AGGREGATE LIMIT APPLIES PER: POLICY <input type="checkbox"/> PRO <input type="checkbox"/> LOC	X	201402350NPO	03/18/2014	03/18/2015	EACH OCCURRENCE \$ 1,000,000 DAMAGE TO RENTED PREMISES (EA occurrence) \$ 500,000 MED EXP (Any one person) \$ 20,000 PERSONAL & ADV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 2,000,000 PRODUCTS - COMPOP AGG \$ 2,000,000
A	<b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED AUTOS <input checked="" type="checkbox"/> HIRED AUTOS <input type="checkbox"/> SCHEDULED AUTOS <input checked="" type="checkbox"/> NON OWNED AUTOS		201402350NPO	03/18/2014	03/18/2015	COMBINED SINGLE LIMIT (EA accident) \$ 1,000,000 BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$
	<b>UMBRELLA LIAB</b> <input type="checkbox"/> EXCESS LIAB <input type="checkbox"/> OCCUR <input type="checkbox"/> CLAIMS-MADE  DED <input type="checkbox"/> RETENTION \$					EACH OCCURRENCE \$ AGGREGATE \$
	<b>WORKERS COMPENSATION AND EMPLOYERS' LIABILITY</b> ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory to NY) If yes, describe under DESCRIPTION OF OPERATIONS below	N/A				WC STATUTORY LIMITS OTHER E.L. EACH ACCIDENT \$ E.L. DISEASE - EA EMPLOYEE \$ E.L. DISEASE - POLICY LIMIT \$
B	<b>Crime</b>		57BDDAM2066	03/18/2014	03/18/2015	

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (Attach ACORD 101, Additional Remarks Schedule, if more space is required)

City and County of San Francisco, San Francisco Arts Commission, its officers, agents, employees and members are included as additional insured per endorsement CG20260704 as respects to General Liability where required by written contract.

**CERTIFICATE HOLDER****CANCELLATION****CITSFR3**

City & County of San Francisco  
San Francisco Arts Commission  
3rd Floor  
25 Van Ness St., #345  
San Francisco, CA 94102

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.

**AUTHORIZED REPRESENTATIVE**

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# Mission Cultural Center FOR LATINO ARTS

A Unique Cultural Experience!

## 2014-15 RATE SHEET

SPACE	MAXIMUM CAPACITY	WEEKDAY MORNING (10-4PM) PER HOUR	WEEKDAY EVENING & WEEKENDS PER HOUR	Per Day (6-8 Hours)	DIMENSIONS
Dance Studio A*	50	\$22.00	\$45.00	\$270.00	24' x 26'
Dance Studio B*	80	\$25.00	\$50.00	\$300.00	42' x 50'
Music Studio C	20	\$20.00	\$40.00	\$240.00	17' x 16'
Art Studio D	50	\$22.00	\$45.00	\$270.00	41' x 31'
Dance Studio E*	25	\$20.00	\$40.00	\$240.00	20' x 35'
La Salita (Meeting Room)	25	\$20.00	\$40.00	\$240.00	---
Large Gallery	150	\$65.00	\$85.00	\$510.00	3,231 Sq. Ft.
Inti-Raymi (Small Gallery)	50	\$40.00	\$55.00	\$330.00	1,469 Sq. Ft.
Lobby	50	\$22.00	\$45.00	\$270.00	50' x 19'
Theater**	150	\$70.00	\$120.00	\$720.00	47' x 16'
Theater and Lobby	---	\$92.00	\$165.00	\$990.00	---
Theater with Light and Sound Tech	---	\$105.00	\$155.00	\$930.00	---
Theatre, Light and Sound Tech, and Lobby	---	\$127.00	\$200.00	\$1200.00	---

\*Studios A, B and E are only for dance purposes only.

\*\*Please explain on the Event Proposal Sheet the nature of the lobby purpose

SERVICE	EVENT RATE	
Website Advertisement	\$30.00	
EQUIPMENT (Inventory)	EVENT RATES	
Projector	\$35.00	
Portable Screen	\$15.00	
Microphones	\$15.00	
DVD Player	\$15.00	
Portable Sound System	\$60.00	
Folding Metal Chairs (40)	\$1.00	
Mini Round Cocktail Table (8)	\$7.00	
8 foot Table (3)	\$12.00	
6 foot Table (4)	\$10.00	
4 foot Table (3)	\$8.00	
5 foot Round Table (1)	\$10.00	
Podium	\$12.00	
Coat Hanger	\$12.00	
Platform	\$15.00	
STAFF	HOURLY RATES	WHOLE DAY RATES
House Manager	\$35.00	\$180.00
Light and Sound Tech	\$35.00	\$180.00
** House tech consultant fee	\$120.00 per rental	

## Mission Grafica

### Studio Hours

Tues-Fri 10am-6pm  
Sat 10am-5pm

Phone 415-643-2766

[grafica@missionculturalcenter.org](mailto:grafica@missionculturalcenter.org)



MISSION CULTURAL CENTER  
FOR LATINO ARTS  
1977-2012  
35 YEARS OF ART & CULTURE

## Studio Rental and Services

### Studio Rental

1 day \$35

1 month \$125

Monthly rentals include a flat file and storage area

### Textile Studio Rental

1 day \$45

1 week \$125

### Cleaning, Coating and Exposing

Small Screen (11"x14" or smaller) \$10

Standard Screen (18"x22) \$15

Large Screen (24"x36 or larger) \$20/\$25

### Studio Rentals Include

Space and equipment for printing

Exposure unit and wash out sink

Drying racks

You must bring your own screen and supplies for classes and rentals

## Printmaking Class Schedule

### Screenprinting: \$15/class

Day	Time	Instructor
Tuesday	6-9	Imma Yeh
Thursday	6-9	Calixto Robles
Saturday	11-2	Calixto Robles

### Student Supply List

Your image on acetate (2 copies)

Screen

Emulsion

Water-based screen printing ink (paper or textile)

Newsprint

Plastic containers (for mixing inks (no food containers))

Tape (clear packaging tape & masking tape)

What you are printing on: paper or cloth

### Relief: \$15/class

Day	Time	Instructor
Thursday	6-9	Gustavo Mora

### Student Supply List

Linoleum or wood plates

Paper (Rives, BFK, Arches, Stonehenge, etc)

Ink

Newsprint

### Etching and Monotype: \$15/class

To be announced

ALL CLASSES ARE DROP-IN AND WELCOMED  
TO BEGINNERS



## APPLICATION FORM

2014 – 2015 SFAC GRANT ALLOCATION \$ 327,835

### CONTACT INFORMATION:

ORGANIZATION NAME: Bayview Opera House

STREET ADDRESS: 4705 3<sup>rd</sup> Street

CITY/STATE/ZIP CODE: San Francisco, CA 94124

EXECUTIVE DIRECTOR: Barbara Ockel

OFFICE PHONE: 415-824-0386 EMAIL: Barbara@bvoh.org

IN CASE OF EMERGENCY/ CELL PHONE: 415-640-6626

SIGNATURE:



DATE: 8/26/14

(SUBMITTED BY PERSON AUTHORIZED TO SIGN CONTRACTS, REPORTS, AND INVOICES)

PRINTED NAME: Barbara Ockel TITLE: Executive Director

HOURS OF OPERATION: \_\_\_ MO- FRI 9-5, EVENINGS AND WEEKENDS AS NEEDED FOR ACTIVITIES

AND BY APPOINTMENT \_\_\_\_\_  
(IF OPERATING A FACILITY)

### MPP APPLICATION CHECKLIST:

Please be sure the Management and Programming Plan includes all of the following:

- ☐ Completed Management and Programming Plan with signature
- ☐ SFAC Grant budget (projected income and expense) and organizational budget for FY 2014-2015
- ☐ Organization Chart with staff (including contractors and volunteers)
- ☐ Resumes for key staff (if staff has changed) including executive director, facility manager, and bookkeeper
- ☐ Personnel Policies and Procedures (if this has changed) – NO CHANGE
- ☐ Current list of Board of Directors with contact information (if members have changed)
- ☐ Proof of Insurance Policies including the following: Worker's Compensation, General Liability, Automobile Liability, and Property Insurance
- ☐ List of sub-tenants – NO SUBTENANTS
- ☐ List of building rental rates for the public and sub-tenants – unchanged, but not currently applicable
- ☐ List of office rates for the sub-tenants – N/A

## NARRATIVE QUESTIONS:

The San Francisco Arts Commission's Cultural Center Program is prioritizing the following four goals based on our Charter Mandate and the 2014-2019 Strategic Plan. **Please use up to four pages** to describe how your organization will achieve these goals this year noting SMART (specific, measurable, attainable, realistic, and time-sensitive) goals, objectives and outputs.

- **Support cultural equity and access to high quality arts experiences for all**
  - What are your programmatic and curatorial goals? What is your organization's creative decision making process? How is your constituency engaged in developing programs?
  - How does your organization serve a diverse audience? Who is your current audience and how will you assess this?
- **Support artists and arts organizations**
  - How does your organization provide employment or earned income opportunities for artists?
  - How does your organization provide technical assistance and professional development opportunities for artists and arts administrators?
  - What is your organization's strategy for integrating these opportunities into programming?
  - What are the needs around artist work, rehearsal, and presentation space in your community? How is your organization addressing those needs?
- **Play a critical role in strengthening neighborhoods and communities**
  - How does your organization gather information about community needs? How does your organization decide to create and implement programming that responds to those needs?
  - What kinds of artistic collaborations (creative decision making between the Center and one or more external partners with a written agreement outlining goals, roles, and responsibility) will your organization foster with artists, arts organizations, service organizations, non-arts entities, and other community stake holders?
- **Invest in a vibrant arts community**
  - How does your organization develop staff and artistic leadership that can contribute to the arts ecosystem? What systems are in place to encourage and allow them to do this work?
  - In what way does your organization strive to provide livable wages and benefits to your staff?

[Maximum four (4) pages – you need not use all the pages allowed. Use Arial 12-point font with 1" margins, single line spacing with one line of space between paragraphs.]

- **Support cultural equity and access to high quality arts experiences for all**

The BVOH's mission to "serve as the focal point for Art and Culture in the Bayview Hunters Point (BVHP) Community by providing accessible, diverse, and high-quality arts education, cultural programs and community events" directly aligns with the SFAC's goal to support cultural equity and access to high quality arts experiences for all. Our primary target audience is the residents of BVHP, a community with a large percentage of culturally and economically underserved children and adults.

1. Our flagship Dare 2 Dream (D2D) arts education program serves almost exclusively children who attend Bayview daycare facilities and schools and/or live in Bayview. Additional schools and organizations that we count among our partners, for example Daniel Webster Elementary School on Potrero Hill, or Portola Family Connections, have a similar socio-economic demographic. Many students live in public housing and have few other opportunities to engage in the arts. Last fiscal year we served 821 unduplicated youth despite our closure part way through the year, not counting brief event arts engagements.

The kids in Bayview schools have a majority of African American children, but we are seeing more and more Latino and Asian children, as parents put their kids into Bayview schools after school buses were curtailed, and our program participants reflect the schools' demographics.

2. The majority of our cultural events have around 90% participation from Bayview residents. We have been able to show this over and over again by our attendee surveys conducting during our large outdoors events, Winter Wonderland and 3<sup>rd</sup> on Third. As can be seen by simple inspection of events and pictures thereof, the audience is extremely diverse, with African-Americans a majority, but intermingled with Caucasians, Latinos, Pacific Islanders and Asians, and this is also reflected in recent surveys. The age distribution is all across the spectrum, with a large number of children and another bulge in the 30-55-age range.
3. BVOH employs a significant number of San Francisco artists, both to teach our Dare 2 Dream classes, and to help create the artistic components of community events. Artists develop their own curricula for their D2D classes, either originating from their own ideas, in consultation with BVOH staff and responding to requests and input from teachers at the schools we work with. BVOH also engages artists to design and conduct arts activities that engage the public, both children and adults, at public events. For many events there is a working group with a variety stakeholders that collectively develops and discusses ideas for event features.
4. Goals for 2014-2015
  - a. Put on at least 12 outdoor community events in Bayview with an average participation of at least 400 people.

- b. Engage at least 30% of the event audience in active listening, watching and hands-on art making at each event.

### **Support artists and arts organizations**

1. BVOH employs professional artists to teach all our Dare 2 Dream arts classes at schools, other centers and at the Bayview Opera House. Furthermore BVOH hires artists to provide arts activities, performances and other arts-based engaging activities at our public community events. Additional artists are paid for major dedicated performance events, commissioned to create artwork for display on our property or elsewhere, such as local restaurants or partner venues such as SOMArts.
2. BVOH gives artists the opportunity to perform other functions related to events such as creating attractive signage, props, event exhibits, installing these items and learning about art in a public community setting. BVOH also encourages artists to engage audiences in new ways that supersede the traditional one-sided performance or exhibit by challenging them and assisting them in developing ideas for interactive art and at the same time providing a platform where these new artistic creations can be presented. BVOH collaborates with artists on grant applications for specific projects that relate to BVOH events. BVOH also provides workshops on curriculum development to our teaching artists. In the annual Open Studios event, BVOH gives emerging visual artists an opportunity to exhibit their art alongside more established artists.
3. There is a large need for space for a plethora of community and artistic events. When our facility re-opens, BVOH will continue to provide affordable rental space, as well as marketing and logistical support for such programs. BVOH also provides rehearsal time and space to groups who perform at the BVOH, often free but always at low cost. When the building re-opens next fiscal year, we will explore further opportunities for artist residencies.
4. Goals for 2014-2015  
Note: this year these goals are limited to goals attainable without the BVOH building available.
  - a. Provide paid teaching opportunities to at least 10 professional artists for regular Dare 2 Dream classes and arts activities during community events.
  - b. Pay at least 6 professional artists to create their own artistic community engagement projects, to be integrated with existing BVOH events.
  - c. Commission at least two professional visual artists to create art installations that actively engage the community in the creation and/or display of those pieces.
  - d. Actively pursue attracting at least 10 new high quality diverse artists to our organization by engaging them in current events, in order to build a larger circle of artists who want to perform/exhibit at the BVOH once it re-opens.

- **Play a critical role in strengthening neighborhoods and communities**

1. The BVOH is firmly rooted in the Bayview community, and entrenched in Bayview elementary and preschools through five years of our well-attended Dare 2 Dream ARTS program. Classes are regularly evaluated with questionnaires both with the children and their teachers, followed up by personal conversations with schoolteachers regarding their feedback. Because of existing long-term relationships, teachers often feel comfortable bringing their comments and suggestions directly to the D2D coordinator during the session as well. Written surveys during community events are an additional source of knowledge about community needs and wants.

As about 50% of Bayview's population is under the age of 18, a focus on youth covers a large part of the population. We use our relationship with the children to reach the parents, and engage parents in our events by spreading the word through their kids.

2. The BVOH has been engaging in artistic and other collaborations on a regular basis with people and organizations that rent the BVOH for their programs and events. This not being possible at the moment, The BVOH is looking forward to continuing our current collaboration with Bayview merchants and organizations such as BMAGIC, Community Ambassadors and the Bayview Underground Food Scene around the 3<sup>rd</sup> on Third events, although currently no written agreements exist. BVOH is, however, embarking on a more formal partnership with SOMArts around an art exhibit called Place/Displaced to take place in December. There is a strong interactive community component to this show that will take place during the September 3<sup>rd</sup> on Third event. Many of the "products" of these interactive art projects will be part of the exhibit at SOMArts. BVOH is also engaging in a partnership between the D2D program and artist William Rhodes, who is proposing a collaborative art project with Bayview children to be exhibited at SOMArts Day of the Dead exhibit, as he has for the past two years. Other planned collaborations include commissioning Infinity Productions led by Mary L. Booker to develop new work for a 3<sup>rd</sup> on Third event in the spring. BVOH has applied for funding that would make it possible to engage PUSH Dance Company leader Raissa Simpson both for a 3<sup>rd</sup> on Third interactive workshop for youth, but also to turn her piece "On Point" into a site specific work for the re-opening of the BVOH, responding to the new outdoor architecture.

BVOH will also work closely with artists Chris Treggiari, William Rhodes and others to create a changing exhibit in the Mendell Roots Garden for the various holiday events and activities. While viewable from the outside at any time, the exhibits will become part of the holiday community events in ever-changing ways.

In July BVOH has already partnered with architectural firm envelope, that was hired by PG&E to activate the site of the former Hunters Point Power Plant, to collaboratively put on the "Arts & Entertainment Day" featuring Circus Bella and a variety of games and arts activities that attracted over 650 people, and a formal agreement between BVOH and PG&E was signed.

For Fall Open Studios the BVOH has already initiated a collaboration between the 3.9 Art Collective and several other artists exhibiting in Building 110 at the Hunters Point Shipyard to create an "event" within the event in and around that building, slated for demolition.

3. Goals for 2014-2015

- a. Conduct at least 8 formal surveys of at least 10% of the workshop/activity participants at schools and/or during events to gather community feedback.
- b. Engage at least five different groups or organization in collaborative cultural events.
- c. Create at least three formal agreements with artistic partners around specific events.
- d. Promote the BVOH as an improved future performance and exhibition space by advertising in at least three new print and/or online publications.

**Invest in a vibrant arts community**

1. BVOH engaged a fundraising professional two years ago to mentor the ED in fund development. This is resulted in a drastic increase in funding available and the mentorship continues to include areas of weakness, such as art presenting grants and individual donations, and the mentorship program will continue this year. During this year of closure staff is encouraged to spend some work time taking classes or attending workshops that build their skills to the next level, enabling them to grow with the organization.

BVOH encourages teaching artists to come up with their own curriculum and projects for D2D, and lead their groups to a positive artistic outcome, and provides leadership opportunities for artistic event components, development of the community garden as a gathering space, and encourages proposals from artists for projects they want to lead. BVOH also provides work opportunities to local teens, especially during events, but also for special projects developed collaboratively with them.

2. BVOH has given significant raises to the lowest paid employees last year, and the pay is good as measured by wages paid elsewhere for comparable work by similarly skilled individuals. BVOH will investigate the feasibility of providing health insurance to our current staff of three, as well as create a long-term plan to provide health benefits for a larger staff in the future.
3. Goals for 2014-2015
  - a. Ensure that each full time employee takes advantage of at least one skill building activity, but offer opportunities for more.
  - b. Offer at least 10 opportunities for teaching artists to design and implement their own workshop project with one of our target groups.

## DATA COLLECTION:

This information ties in to the goals and objectives you've described in your narrative response. They should be consistent with your narrative and your financial reports.

1. Total amount of money expected to be spent on artist fees and commissions: 100,000  
Please do not include money paid by fiscally sponsored projects.
2. Total percent of your budget expected to be spent on artist fees and commissions? (\$ paid to artists/total expenses): 16%
3. Total value of space provided for arts and cultural activity, according to your organization's published rates: 0, building closed
4. Total value of discounts provided on space for arts and cultural activity: \$ amount 0 and % 0 (\$ received/true value based on published rates) – building closed
5. Total value of support services provided for arts and cultural activity, according to your organization's published rates. 0 - building closed
6. Total value of discounts on support services provided: \$ amount 0, and percentage (discount amount /actual value) 0
7. Number of artistic collaborations (defined above): 3
8. Average amount of money spent on professional development per FTE (\$ spent/# of FTE): \$2500
9. Number of employees who attended professional development activities: 3

**BUDGET AND REVENUE TARGET:**

Complete the following budget for FY15 following the definitions described by the CCDP.

**Budget notes are required** for 1) the line items with an asterisk and 2) for significant changes from the previous year (increase or decrease by 50 percent) to explain external or unusual factors and how you arrived at those figures.

See attached

**Bayview Opera House, Inc.****Budget FY 2014-2015****EARNED**

1	Admissions	
2	Ticket Sales	2,000
3	Tuitions	
4	Workshop & Lecture Fees	4,500
5	Touring Fees	
6	Special Events - other	
6a	Special Events - Non-fundraising	11,500
7	Gift Shop/ Merchandise	
7a	Gallery/Publication Sales	
8	Food Sales/ Concession Revenue	1,500
8a	Parking Concessions	
9	Membership Dues/Fees	
10	Subscriptions - Performance	
10a	Subscriptions - Media	
11	Contracted Services/ Performance Fees	
12	Rental Income - Program Use	
13	Royalties/Rights & Reproductions	
14	Advertising Revenue	
15	Sponsorship Revenue	
16	Investments-Realized Gains/Losses	
17	Investments-Unrealized Gains/Losses	
18	Interest & Dividends	660
19	Other Earned Revenue	
20	<b>Total Earned Revenue</b>	<b>20,160</b>

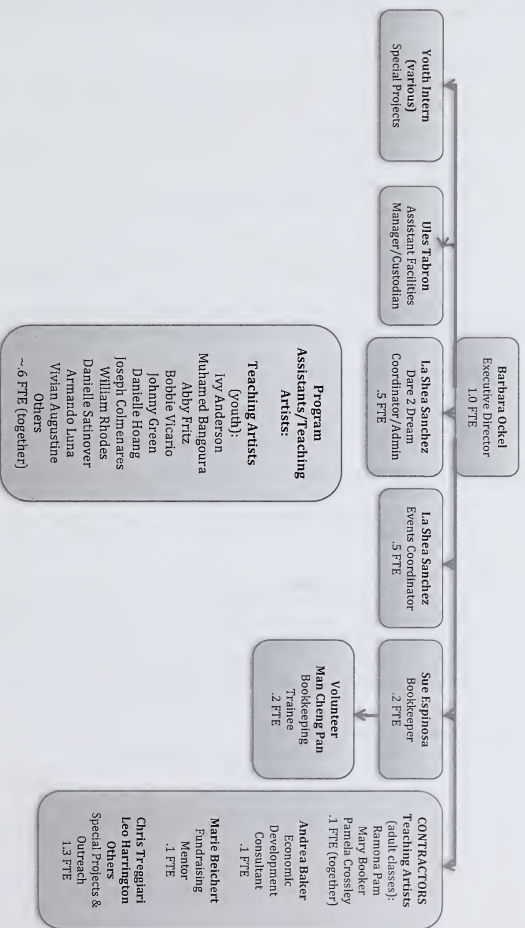
**SUPPORT****SFAC GRANT**

21	Trustee/ Board Contributions	3,500	
22	Individual Contributions	8,000	
23	* Corporate Contributions	25,000	
24	* Foundation Contributions	40,000	
26	* Government - County	474,135	327,835
27	* Government - State	-	
28	* Government - Federal	19,600	
28a	Tribal Contributions		
29	Special Events - Fundraising		
30	* Other Contributions		
30c	Related Organization Contributions		
31	* In-Kind Contributions	8,000	

32	Net Assets Released from Restrictions	25,000		
33	<b>Total Contributed Revenue and Net Assets Released from Restrictions</b>	<b>603,235</b>		<b>327,835</b>
34	Total Earned and Contributed	623,395		
	Total Earned and Contributed (minus y	295,560		
	Previous Year's Total Revenue	601,769		
	Was the 20% Revenue Target met?	yes		
37	Of the total unrestricted revenue repor	598,395		
38	Of the total unrestricted revenue repor	25,000		
39	Total Operating and Capital Revenue	623,395		327,835
	<b>EXPENSES</b>	<b>TOTAL ORG.</b>		<b>SFAC GRANT</b>
1	* Salaries	185,128		120,000
2	Commissions			
3	Payroll Taxes	14,810		9,600
4	Health Benefits			
5	Disability			
6	Workers' Compensation	10,188		6,000
7	Pension and Retirement			
8	* Benefits, Other			
9	Total Salaries and Fringe	210,126		135,600
2	Accounting	6,000		5,000
3	Advertising and Marketing	28,000		10,000
4	Artist Commission Fees			
4a	Artist Consignments			
5	Artist & Performers - Non-Salaried	100,000		40,000
6	Audit	5,300		5,300
7	Bank Fees	1,000		
8	Repairs & Maintenance			
9	Catering & Hospitality	4,500		2,000
10	Collections Conservation			
11	Collections Management			
12	Conferences & Meetings			
13	Cost of Sales			
14	Depreciation	20,000		
15	Dues & Subscriptions	600		
16	Equipment Rental			
17	Facilities - Other			
18	Fundraising Expenses - Other			
19	Fundraising Professionals	18,000		18,000
20	* Grantmaking Expense	1,200		

21	Honoraria		
22	In-Kind Contributions	4,000	
23	Insurance	18,000	10,000
24	Interest Expense	2,000	
25	Internet & Website		
26	Investment Fees		
27	Legal Fees	3,500	1,000
28	Lodging & Meals		
29	* Major Repairs		
30	Office Expense - Other	600	
31	* Other		
32	Postage & Shipping	400	
33	Printing		
34	Production & Exhibition Costs	54,000	10,000
34a	Programs - Other		
35	Professional Development	10,000	5,000
36	* Professional Fees: Other	81,000	60,000
37	Public Relations		
38	Rent	15,000	12,000
38a	Recording & Broadcasting Costs		
38b	Royalties/Rights & Reproductions		
39	Sales Commission Fees		
39a	Security		
40	Supplies - Office & Other	12,000	2,935
41	Telephone	6,000	4,000
42	Touring		
43	Travel	5,000	4,000
44	Utilities	8,000	3,000
45	<b>TOTAL EXPENSE</b>	<b>614,226</b>	<b>327,835</b>
	Total Expenses Less In-kind	610,226	
46	Change in Net Assets	9,169	-
<b>Budget Notes:</b>			0.16
<b>Income:</b>			
6a - Special Events (non fundraising)		Outside events organized for pay, PG&E events, Spring Open Studios not certain (20k last year)	
12 - Rental Income		building closed, no rental revenues	

23 - Corporate Contributions		Chicago Title, Zephyr Realty committed to regular donations, prospective Lennar, STAR, YMCA, BMA, Whole Foods, PG&E, tech companies, banks		
24 - Foundation Contributions		pending Warriors 50k, prospective Fleishhacker, TSFF, HEALZone, Zellerbach, Bernard Osher, Wallace		
26 - Government County		SFAC 327,835 , SFAC 3rd on Third 75k, OEWD 30k, OEWD 1.2k Fiscal confirmed, NAC 25k pending, plus future opportunities		
28 - Government Federal		NPS - deferred income SAT 9,600, pending NEA grant		
31 - In-kind		Prospective Salesforce, Lowe's, others		
<b>Expenses:</b>				
1 - Salaries		ED 100k, Program Coordinator 37k, Facilities Coordinator/Custodian 35k, Intern 13k		
20 - Grantmaking Expense		Underground Pop-Up Market grant from OEWD 1.2k, no others pending		
36 - Professional Fees _Other		part-time: Bookkeeper, Special Projects Manager, Executive Assistant, Event/Outreach Worker		
38 - Rent		need to rent office because of building closure		
43 - Travel		travel to APAP conference, lease of car for BVOH outreach, errands		



## **BAYVIEW OPERA HOUSE BOARD OF DIRECTORS 2013/2014**

### **President of the Board:** Jerald Joseph

- Senior VP Sales & Marketing, HSM Realty Finance & Management
- Board President, La Salle Heights Homeowners Association

Email: [JJoseph@hsmfsf.com](mailto:JJoseph@hsmfsf.com), Tele: 650-333-7789

### **Vice President:** Theo Ellington

- Commission on Community Investment and Infrastructure, Commissioner
- University of San Francisco, Masters Program Urban Affairs

Email: [ellingtontheo@gmail.com](mailto:ellingtontheo@gmail.com), Tele: 415-968-9390

### **Secretary:** Cindy Changar

- RTI International

Email: [changar@rti.org](mailto:changar@rti.org) Tele: 415-830-2075

### **Co-Treasurer:** Thor Kaslofsky

- Office of Community Investment and Infrastructure, Project Manager Hunters Point Shipyard
- San Francisco Court Appointed Advocates (CASA), Volunteer

Email: [ThorKaslofsky@aol.com](mailto:ThorKaslofsky@aol.com), Tele: 415-412-0284

### **Co-Treasurer:** Jackie Cohen

- Assoc. Dir., Bayview Association for Youth
- Program Manager: 100% College Prep Club

Email: [hundcpc\\_jc@yahoo.com](mailto:hundcpc_jc@yahoo.com), Tele: 415-225-2243

### **Board Member:** Dan Dodt

- Bayview Merchants Association
- Founder, Bayview Historic Society

Email: [dodt@mac.com](mailto:dodt@mac.com), Tele: 415-822-3007

### **Board Member:** Vernon Grigg

- Law Office of Vernon C. Grigg III
- Golden Gate University School of Law
- Bar Association of California
- Nueva School – Board of Directors

Email: [vernon@vernongrigg.com](mailto:vernon@vernongrigg.com), Tele: 415-377-3846

### **Board Member:** Clint Sockwell

- San Francisco Alliance of Black School Educators
- San Francisco Unified School District
- Community-Intentions Program

Email: [sevenvirtues@yahoo.com](mailto:sevenvirtues@yahoo.com), Tele: 510-393-8803

# Sue Espinosa

134 Coleen Street, Livermore, CA 94550; (925) 449-1261; sespinosa@msn.com

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## Work Experience

**1995 – present Independent Contractor** working in areas of event development and production, marketing and distribution, and financial accountability. Current Clients:

Spiritual Directors International, Seattle, WA. Events Coordinator, 2002 to present. Coordinates international conferences and pilgrimages.

Artists' Guild of San Francisco, San Francisco, CA. Bookkeeper, 2002 to present.

Castro Street Fair, San Francisco, CA. Production Crew Supervisor for annual street fair, 1986 to present. Business Manager, 1997 to present.

Center for the Story of the Universe, Mill Valley, CA. Promotion and distribution of educational resources, data base management; and event/special project coordinator. 1990 to present.

Emmaus Ministries, Ltd., New York, NY. North American Administrator of international non-profit organization supporting the work of Australian singer/songwriter, Monica Brown, 2001 to present.

One World Music, Oakland, CA. Business Manager, 2002 to present.

O'Rourke and Associates, Houston, TX. Business Manager, Administrative Consultant, 2003 to present.

Shipyards Trust for the Arts, San Francisco, CA. Bookkeeper 2013 to present. Office Manager, current.

## 1985 – 1995

**Executive Director**, Friends of Creation Spirituality, Oakland, CA. Supervised all corporate projects including: magazine publication, national and international workshops and lectures; and the development and distribution of related educational materials. Seven permanent staff positions. Average annual budget of .5 million. Directly responsible for all aspects of financial management from forecasting and bookkeeping through financial statements and tax forms; development and implementation of marketing strategies and solicitation campaigns; and the coordination of special events.

## Community/Professional Involvement

Swords to Plowshares, non-profit service agency, San Francisco, CA. Camp Manager for *Stand Down*, a three-day encampment to provide direct services to homeless veterans.

Mourning War/Reconciling in Peace, a collaborative effort of the Bay Area Veterans' Community, Friends of Creation Spirituality, the San Francisco art community, and the Bay Area Men's Movement. Project Coordinator for two-day event attended by 1400.

Cosmology Symposium, a three-day, "invitation only" event for scientists and philosophers hosted by Brian Swimme and Thomas Berry. Coordinator.

Canticle to Cosmos, video series with physicist, Brian Swimme.  
Associate Producer responsible for fiscal management, facilities, subcontractors, and general production support.

#### **Publications/Presentations**

"Charlotte's Song," Dancing Poetry Festival, Embassy International, San Francisco, CA, 1998.

"Webs," Writes of Passage...Every Woman Has a Story, Daryl Ott Underhill, editor, Warner Books, 1998.

"The Grand Adventure," *Creation Magazine*, Volume II, Issue 4, 1986.

#### **Inventory of Specific Skills**

Accounting and administrative procedures, bookkeeping, budgeting, fundraising, long-range planning, program design, project management, promotion and marketing, special events coordination, staff supervision, working understanding of tax laws and government rules and regulations.

#### **Computer/Software**

PC using Windows 7, MS Office XP (Access, Excel, Publisher), and QuickBooks Pro 2013.

#### **Education**

Las Positas College, Livermore, CA  
AA Liberal Arts and Sciences with Highest Honors

# Community Arts, Education and Grants Committee - September 9, 2014 - Meeting Minutes

Community Arts, Education and Grants Committee - September 9, 2014

## SAN FRANCISCO ARTS COMMISSION COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE

Tuesday, September 9, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

F  
70.305  
#2  
9/9/14

### DRAFT MINUTES

GOVERNMENT  
DOCUMENTS DEPT

OCT - 1 2014

The meeting was called to order at 2:08pm.

SAN FRANCISCO  
PUBLIC LIBRARY

#### 1. Roll Call

**Commissioners Present:** Sherene Melania, Abby Sadin Schnair, Marcus Shelby, Janine Shiota

**Commissioners Absent:** Charles Collins

**Staff Present:** Tom DeCaigny, Cristal Fiel, Gisela Insuaste, Barbara Mumby, Judy Nemzoff, Liz Ozol, Robynn Takayama, Tyese Wortham

#### 2. Community Investments Program Director's Report

Community Investments ("CI") Program Director Judy Nemzoff welcomed the new CI staff to the Arts Commission and introduced them to the Commissioners. She said that Senior Program Officer Barbara Mumby had a background in grants and contracts management from First 5. Ms. Nemzoff explained that Ms. Mumby would oversee the grants staff and facilitate the grantmaking and new strategies around evaluation and guidelines with American Center for Learning Societies ("ACLS") Public Fellow Ahn Thang Dao-Shah.

Ms. Mumby reported that the Cultural Equity Initiatives ("CEI") panel review would be on October 6 and 7, 2014, and that there were about 30 applications to review.

Director of Cultural Affairs Tom DeCaigny stated that the Arts Commission usually awards three \$100,000 CEI Level One awards and ten to fifteen \$25,000 CEI Level Two awards.

Mr. DeCaigny explained that allocations would be determined by grant size, including specially dedicated funding pools, such as the special fund or cultural equity endowment, and other factors. Mr. DeCaigny added that in alignment with the strategic plan, ACLS Fellow Ms. Dao-Shah would review the guidelines to determine their user-friendliness, the usefulness of the data captured, the feasibility of CEI as a general operating and multi-year grant structure, and other factors. He said that Ms. Dao-Shah would bring in staff and the community to examine the historical data to determine a grants strategy based on issues such as depth vs.breadth.

Ms. Nemzoff commented that she and Program Officer Robynn Takayama were working on aligning the cultural centers with the best practices recommended by the controller's office. She also mentioned that WritersCorp would be in seven sites this year: Juvenile Justice Center, Sanchez Elementary, College Trak, San Francisco Main Public Library, International Studies Academy, Mission High School, and Oasis for Girls.

Arts Education Program Officer Lizol Ozol reported that the annual arts education resource fair would be at the Asian Art Museum on September 17. She added that on October 28 she would be organizing the Wallace Foundation event on best practices in afterschool programming held at the African American Arts and Culture Complex ("AAACC"). Ms. Ozol announced that she would be launching the new arts education website soon, which would be a directory of all individual artists and arts organizations that provided in-school and afterschool programs.

Ms. Nemzoff explained that the Arts Commission made an open call for artists and organizations to be part of the directory. Artists had to submit a letter from a classroom teacher or principal with whom they were working as part of the application process. She said that she would send Commissioners the website link:  
<http://artsedguidesf.org/>

Mr. DeCaigny explained that the arts education website originally received its funding from a collaborative of arts education funders, including the Walter & Elise Haas Fund. The collaborative had disbanded but had decided that this would be the last project funded. Funds were now available through a fiscal sponsor account.

Commissioner Sherene Melania welcomed all new staff to the Arts Commission and looked forward to getting to know everyone.

### **3. SFAC Review Panelists**

**Commissioner Melania gave the following motion:**

Motion to approve the following panelists to serve, as selected by staff, on SFAC review panels for the 2014-2015 and 2015-2016 Fiscal Years:

Ani Rivera, Executive Director, Galeria de la Raza

Ashara Ekundayo, Chief Creative Officer & Omi Gallery Director, Impact Hub Oakland

Idris Ackamoor, Co-Founder, Cultural Odyssey

Juan G. Berumen, Adjunct Professor, University of San Francisco

Lex Leifheit, Executive Director, SOMArts Cultural Center

Miguel Salinas, Program Officer in Local Grantmaking, Packard Foundation

Tamara Alvarado, Executive Director, School of Arts & Culture at the Mexican Heritage Plaza

Vanessa Whang, Director of Programs, Cal Humanities

Wayne Hazzard, Executive Director, Dancers' Group

Ms. Nemzoff reminded Commissioners that they should contact her or Ms. Mumby to recommend panelists to add to the pool.

Mr. DeCaigny stated that this list allows staff to draw from a pool of panelists to serve on panel reviews over two fiscal years as suggested by the City Attorney. He said that this strategy ensured that the Arts Commission was not recreating a policy body that made award decisions.

**Moved:** Shelby/Schnair

**Public Comment:** None.

**The motion was passed unanimously.**

**Explanatory Document:** FY2014-2016 Panelist Bios September

#### **4. Cultural Centers Report**

Ms. Takayama gave an overview presentation of the AAACC's Management and Programming Plan and Budget ("MPP") (see explanatory document "FY14-15 MPP Presentation September"). The Interim Executive Director Mohammed Bilal was originally brought in when former Executive Director Kimberly Hayes took a leave of absence and returned to the interim director role when Ms. Hayes resigned for health reasons. As interim director, Mr. Bilal had brought on six new board members, including James Kass from YouthSpeaks and Marc Bamuthi Joseph from Yerba Buena Gardens Festival. Other staffing changes included former Visual Arts Coordinator Melorra Green being hired at SOMArts Cultural Center ("SOMArts") as the Curator for Inquiry and Impact, and Youth Programs Director Nicola Figgins resigning from her position. Ms. Takayama said that the AAACC and the Bayview Opera House, Inc. ("BVOH, Inc.") were part of nonprofit compliance monitoring and would receive technical assistance from CompassPoint this year.

Commissioner Shiota asked if there were overarching reasons for the staff changes. Commissioner Schnair asked if the new board members have been helpful in fundraising. The committee invited Mr. Bilal to answer the commissioners' questions.

Mr. Bilal said that he and Ms. Green had a long conversation about the SOMArts position and agreed that it was a good opportunity for her. He added that he, Ms. Green, and SOMArts Executive Director Lex Leifheit were in conversation about ways in which the two Cultural Centers could work together. Mr. Bilal said that Ms. Figgins accepted a job with the City and County of San Francisco noting the better opportunities for retirement, which was important to her as a mother.

Ms. Nemzoff said that Ms. Hayes notified the SFAC that she had to resign for personal and health reasons and that it just so happened that two other members of staff had professional opportunities around the same time.

Mr. Bilal said that his specialty was in fundraising and he helped bring in over five million dollars to the previous nonprofit that he worked at.

Commissioner Shelby expressed his excitement for the interim executive director and new board members and the potential for a bright future at the AAACC.

Mr. DeCaigny asked if there was a timeline for the search for a permanent executive director. Mr. Bilal said that he met with three board members yesterday and the board was leaning towards making Mr. Bilal the permanent executive director. He said that when the position was open one and half years ago, he and Ms. Hayes were the two final candidates. When Ms. Hayes went on medical leave, she chose Mr. Bilal as interim because of this history.

Ms. Takayama moved on to present BVOH, Inc.'s MPP (see explanatory document "FY14-15 MPP Presentation September"). Following the presentation, Commissioner Melania asked how the renovation and building closure had affected enrollment for the organization's programs. Ms. Takayama said that the monthly Third Street Corridor activation, 3<sup>rd</sup> on Third, helps the Center keep their numbers high. She said that programming for 3<sup>rd</sup> on Third had been really successful. For the Center's Dare to Dream youth arts education programming, the teaching artists had been going directly to sites, as opposed to the students going to the Center. Ms. Nemzoff said that the organization could not serve as many youth because of the building closure. However, the organization had been hosting programs at other Third Street corridor sites such as Radio Africa, Old Skool Café, and Auntie April's. They also planned to activate their temporary storefront, which was directly across the street from the Opera House and had been working with Old Skool Café on a community garden at Mendell Plaza.

Ms. Takayama then gave an overview of Mission Cultural Center for Latino Arts' ("MCCLA") MPP (see explanatory document "FY14-15 MPP Presentation September"). Ms. Takayama noted that the figure for professional development funds for each staff member needed clarification. Ms. Melania asked about MCCLA's organizational chart, as she saw there was a lot of staff turnover at the Center and independent contractors. Ms. Takayama clarified that most of the staff were employed, but only on a part-time basis. Ms. Nemzoff said that there were no changes to the organizational chart and that Ms. Rodriguez was still the only full-time employee.

Ms. Takayama then gave an overview of SOMArts' MPP (see explanatory document "FY14-15 MPP Presentation September"). Commissioner Shiota asked whether Asian Pacific Islander Cultural Center ("APICC") had submitted their MPP because they were not listed in the action item. Ms. Nemzoff said that APICC had not yet submitted their MPP, but the motion would be revised with APICC as sub grantee once their MPP was ready to be presented to the committee. Ms. Nemzoff said that because the MPP deadline was a rolling basis, she could not anticipate when APICC would turn in their MPP.

Commissioner Schnair said that it was important for her to see board contributions and to see growth with all the Centers. She wanted to see that the Centers were growing their revenue streams as opposed to waiting on the grant funds from the SFAC to dispense. She was impressed to see that the Centers were working together and hoped to see more of that. She commended Ms. Takayama and Ms. Nemzoff for pulling together a presentation with the MPPs, as it was a lot of information to read through and process.

**1. Commissioner Melania gave the following motion:**

Motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for African American Art and Culture Complex "AAACC" for an amount not to exceed \$623,165 (\$521,477 to AAAACC and \$101,688 to sub-grantee Queer Cultural Center "QCC," pending budget revisions from QCC).

**Moved:** Schnair/Shiota

**Public Comment:** Mr. Bilal added that there was around \$70,000 spent on artists, which included commissions and space rental. African American Shakespeare Theater Company used the theater space

eight out of twelve months of the year.

**The motion was passed unanimously.**

**2. Commissioner Melania gave the following motion:**

Motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for SOMArts Cultural Center for an amount not to exceed \$614,690.

**Moved:** Schnair/Shiota

**Public Comment:** SOMArts Executive Director Lex Leifheit noted that SOMArts included the in-kind of the building in their budget, which made the percentage of artist fees seem low. Ms. Takayama added that each of the Cultural Centers was instructed on how to include in-kind for the building into their budgets, but only some of the Centers integrated it this year.

**The motion was passed unanimously.**

**3. Commissioner Melania gave the following motion:**

Motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for Mission Cultural Center for Latino Arts for an amount not to exceed \$550,067.

**Moved:** Shelby/Schnair

**Public Comment:** None.

**The motion was passed unanimously.**

**4. Commissioner Melania gave the following motion:**

Motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for Bayview Opera House, Inc. for an amount not to exceed \$327,836.

**Moved:** Shiota/Shelby

**Public Comment:** None.

**The motion was passed unanimously.**

**Explanatory Documents:** AAACC MPP FY2015; SOMArts MPP FY2015; MCCLA MPP FY2015; BVOH MPP FY2015; September MPP Presentation

**5. Public Comment**

Ms. Leifheit congratulated Mr. DeCaigny for being named as one of the 50 most influential arts leaders in the nation by blogger Barry Hessenius. Commissioner Shelby added that there was a nice article in the San Francisco Chronicle that profiled Mr. DeCaigny.

**6. New Business and Announcements**

Commissioner Shelby announced that he would be performing at the AAACC with a neighborhood organization. Commissioner Melania said that there would be a grand reopening of the Officers Club in the Presidio. Ms. Insuaste announced that WritersCorps was celebrating its 20th anniversary in 2015 and to stay tuned for the roll out of programs in the new year.

**7. Adjournment**

There being no further business, the meeting adjourned in memory of Joan Rivers at 3:22 p.m.

## **Language Accessibility**

Translated written materials and interpretation services are available to you at no cost. For assistance, please notify Program Associate Tyese Wortham, 415-252-2558, [tyese.wortham@sfgov.org](mailto:tyese.wortham@sfgov.org).

我們將為閣下提供免費的書面翻譯資料和口譯服務。如需協助，Program Associate Tyese Wortham, 415-252-2558, [tyese.wortham@sfgov.org](mailto:tyese.wortham@sfgov.org).

Materiales traducidos y servicios de interpretación están disponibles para usted de manera gratuita. Para asistencia, notifique a Program Associate Tyese Wortham, 415-252-2558, [tyese.wortham@sfgov.org](mailto:tyese.wortham@sfgov.org).

Ang mga materyales na nakasalin sa ibang wika at ang mga serbisyong tagapagsalin sa wika ay walang bayad. Para sa tulong, maaring i-contact si Program Associate Tyese Wortham, 415-252-2558, [tyese.wortham@sfgov.org](mailto:tyese.wortham@sfgov.org).



## **FY2014-2016 Grant Review Panel Approval List (September)**

### **Ani Rivera, Executive Director, Galeria de la Raza**

Executive Director Ani Rivera joined the Galeria in 2004 and served as the Business Manager through 2007; she joined the Board of Directors in 2010. In 2007, she became the Compliance Specialist at Community Initiatives, a nonprofit fiscal sponsor located in San Francisco, CA, where she worked for five years. Project and contract management was a central function of her position. She provided operation administration for a \$16 million revenue portfolio. The portfolio is composed from contributions from private foundations, local city, and federal government agencies providing funding to support the operations of 90 fiscally sponsored projects. In the project management capacity, she provided in depth one-on-one counseling to projects on budget development, program goals, work plan and evaluation designs to accommodate each project's unique operations.

**Ashara Ekundayo, Chief Creative Officer & Omi Gallery Director, Impact Hub Oakland**  
Ashara is a cultural worker of the urban landscape and brings her whole self and more than 20 years of professional experience into the social entrepreneurial movement. Through her company BluBlak Media Consulting, she has worked with local and national organizations to build capacity for increased community engagement through the uses of creative practice, exhibition, strategic communications design and project management. She is a non-profit professional, serial entrepreneur, and activist committed to social change, and has supported individuals and grassroots companies in the redesign of their brand strategy through permaculture principles and is an expert at negotiating collaborative space within the intersections of the public and private sector.

In 2009, Ashara was selected by the Ashoka Foundation and the City of Denver in the U.S. launch of the "Change Your City" Campaign as a Social Innovator "stimulating the green economy." She has worked with indie media outlets such as FreeSpeech TV, GritTv KGNU radio, and Just Media, and has presented at international conferences including the World Social Forum, the Biennial of The Americas and SXSW.

She has held Fellowship positions with the U.S. Dept of State Bureau of Educational & Cultural Affairs and Green For All, and is currently a member of the "Future Soul Think Tank" at Yerba Buena Center for the Arts. Her passions for social media, technology, and civic hacking also find her writing STEAM Curriculum for BlackGirlsCode.com, and hosting a food Tumblr blog and in-person series called "Grits & Greens."

Ashara is also the Curator for Omi Arts Gallery - a contemporary art space located inside Hub Oakland featuring one-person exhibitions, performances and lectures.

### **Idris Ackamoor, Co-Founder, Cultural Odyssey**

Idris Ackamoor is a multi-instrumentalist, composer, actor, tap dancer, director, and producer. He is the Founder and Executive/Co-Artistic Director of the San Francisco performance company, Cultural Odyssey, which is over twenty-five years old. Idris' primary instrument is

the alto saxophone. An accomplished tap dancer, Idris' signature performance is his uncanny ability to combine tap dancing with playing his saxophone simultaneously: a one-of-a-kind act!

For close to twenty years Idris and his partner actress Rhodessa Jones (Jones & Ackamoore) have developed over a dozen original duet productions that have toured throughout the United States, Japan, and Europe receiving critical and audience acclaim as well as numerous awards for their innovative interdisciplinary work. The Duet has performed at such prestigious venues as La Mama Theater and the Public Theater in New York City, Yale Repertory Theater, in New Haven, Steppenwolf Theater in Chicago, and the National Black Theatre Festival. Idris has also performed with percussionist Don Moye of the Art Ensemble of Chicago, dancer/choreographer Bill T. Jones, writer/poet Ntozake Shange, tenor saxophonist Chico Freeman and many others.

Idris has received many awards for his work. In November 2003 he was presented with a "GOLDIE Lifetime Achievement Award" presented by the San Francisco Bay Guardian. In May 2003 he was awarded a Business Arts Council Award for Non-Profit Excellence. In June 2002 Idris was awarded an Otto Rene Castillo Award for Political Theater. In December 2000 he was awarded a San Francisco Foundation Community Leadership Award in recognition of outstanding contributions to improving the life in the Bay Area. In New York during November 1999 he received a prestigious AUDELCO Board of Directors Award "For 20 years of dedication in creating, producing and presenting original Theatre Performance Art". In August 1998 he was awarded the Black Theatre Network's Presidential Pathfinder Award to honor his contributions to the field of performance. In December 1995 Idris received New York City's 23rd Annual AUDELCO Awards for "Best Male Performer in a Musical" and "Musical Production of the Year" for his performance of "Shoehorn!" Idris has also received a prestigious New York "BESSIE" for his compositional score and direction of Rhodessa Jones' one-woman show, "Big Butt Girls, Hard-Headed Women. He is also the recipient of three National Endowment for the Arts Grants in jazz performance and composition, and several San Francisco Art Commission Individual Artists Awards.

Idris released his third CD entitled, "Homage To Cuba", during the fall of 2004. In January 2000 Idris released his second jazz CD entitled, "Centurian", the follow-up to his critically acclaimed premiere 1998 CD entitled, "Portrait". Idris has also composed for many theater, film, and dance companies.

During November 2001 Idris was a Keynote Speaker and featured performer at the Black Artist Alliance Conference in Manchester, England. In September Idris performed at the 4th Annual International Tap Dance Human Rhythm Festival touring to 3 cities in Holland. Following the festival he performed with his jazz quartet and as a solo artist at European jazz clubs and cultural centers. During August 2001, Idris presented his fifth production of the "New Performance in Black Theater Series" for the National Black Theater Festival in Winston-Salem, North Carolina. The series featured some of the leading black performers in America.

During the winter of 1999, Idris performed a featured role in the Penumbra Theatre of St. Paul, Minnesota production of "Indigo Blues", written by Judi Ann Mason. In March of 1998 he was selected as one of 45 of the nation's leading theater professionals to attend the National Black Theatre Summit: On Golden Pond, convened by the Pulitzer Prize winning playwright August Wilson and Dartmouth College. During the summer of 1996 Idris toured Japan performing his unique act of playing saxophone and tap dancing simultaneously.

Since 1976 Idris has been registered as a writer and publisher with Broadcast Music Inc. and has registered over fifty musical compositions that are published through his publishing company, Aomawa Music. Idris has composed for theater, dance companies, video/film

productions, and student ensembles. The theaters he has composed for include Cultural Odyssey, Penumbra Theater in St. Paul, MN, the Lorraine Hansberry Theater in San Francisco, La Mama Theater in New York City, among others. He has composed for Dimensions Dance Company, dancer/choreographer Bill T. Jones, and dancer Robert Henry Johnson. He also composed music for the score of the documentary *Tongues Untied* by the late filmmaker Marlon Riggs.

**Juan G. Berumen, Adjunct Professor, University of San Francisco**

As a social justice advocate, Juan specializes in both educational policy research and community-based theater to transform society. In academia, he researches effective policies for minority students in the P-20 Pipeline, including those that intersect with the arts. As a member of Campo Santo Theatre Company, Juan focuses on stories that capture the strengths and complexities of our communities. He relies on over 20 years of experience working and creating in California communities and schools in Los Angeles, Oakland, and San Francisco as well as in Indiana to inform these endeavors. He earned a doctorate in Educational Policy Studies at Indiana University. Currently, Juan is an adjunct professor at the University of San Francisco, policy researcher for David Campos Campaign for State Assembly, and director for Story High XIV at Bindlestiff Studios.

**Lex Leifheit, Executive Director, SOMArts Cultural Center**

Lex Leifheit is the Executive Director of SOMArts (South of Market Arts, Resources, Technology and Services), a unique hybrid of cultural center, arts service provider, co-working space and contemporary gallery. Founded in 1979, SOMArts has a venerable history of nurturing small and mid-size culturally-specific organizations as well as counterculture movements.

At SOMArts, Leifheit has spearheaded improvements to the facility, increased accessibility to the public and established new programs including the Commons Curatorial Residency and Feast of Words: A Literary Potluck. She served as a member of the steering committee for the development of San Francisco Bay Area Emerging Arts Professionals and was a member of the Emerging Leaders Council of Americans for the Arts from 2007-2009. Previous employers include the Eugene O'Neill Theater Center, Wesleyan University's Center for the Arts and the Green Street Arts Center.

**Miguel Salinas, Program Officer in Local Grantmaking, Packard Foundation**

Miguel Salinas is a Program Officer in Local Grantmaking with responsibility for grantmaking in Monterey County and leading the expansion of the program's organizational capacity building grants which span multiple counties.

Prior to joining the Foundation, Miguel worked for nearly a decade at Adobe where he served as Program Director for the Adobe Foundation, and Senior Manager of Global Giving at Adobe. At Adobe, he led the team charged with managing Adobe Youth Voices, the Adobe Foundation's signature giving initiative, as well as community grantmaking, and community sponsorships. Miguel's work at Adobe builds on a successful career as a communications strategist, grants manager and news reporter for institutions including the Hispanic Scholarship Fund, Intel Corporation, the Tech Museum of Innovation and multiple media outlets based in both Texas and California.

Miguel has an extensive record of community service and is a current director of the School of Arts & Culture at Mexican Heritage Plaza in San Jose and a past director of Teatro Visión, Movimiento de Arte y Cultura Latino Americana (MACLA), and the Hispanic Foundation Silicon Valley, also based in San Jose. Miguel received a Bachelor of Journalism degree from The University of Texas at Austin where he also minored in English. He is currently in the Master of Liberal Arts program at Stanford University.

**Tamara Alvarado, Executive Director, School of Arts & Culture at the Mexican Heritage Plaza**

Tamara is the Executive Director for the School of Arts & Culture at the Mexican Heritage Plaza. Prior to serving as ED, she was the Director of Multicultural Leadership for 1stACT Silicon Valley. From 2003 to 2008 she served as Executive Director of MACLA/ Movimiento de Arte y Cultura Latino Americana in San Jose, California. From 1999 – 2003 she served as Program Director for the newly opened Washington United Youth Center, a partnership between Catholic Charities and the City of San Jose. She is a member of the Board of Trustees of the Western State Arts Federation and President of the Board of Directors for ACE Charter Schools in San Jose. Tamara is also co-founder of the Multicultural Arts Leadership Institute, a leadership development program for people of color working in arts, culture and entertainment now housed at the School. A traditional Aztec dancer for the past 14 years, she is a member of Calpulli Tonalehqueh Danza Azteca of San Jose. Originally from Escondido, CA, Tamara holds a Bachelor's Degree in Spanish Literature from Stanford University.

**Vanessa Whang, Director of Programs, Cal Humanities**

Vanessa Whang is Director of Programs for the Cal Humanities. As such she is responsible for the development, implementation, and coordination of Council programs, and as part of the management team is charged with developing and achieving the Council's strategic goals and objectives. She joined Cal Humanities in October 2008.

Before joining the Council, Whang was a New York-based consultant with interests in cultural equity, arts philanthropy, community cultural development, and arts education. Some of her recent projects included the design and implementation of arts grant programs, arts and culture research, research and evaluation of philanthropic practice and grantee outcomes, and documentation. Clients included the Asia Society, Doris Duke Charitable Foundation, Ford Foundation, Jacob's Pillow Dance Festival, Leveraging Investments in Creativity, National Black Arts Festival, and Rockefeller Philanthropy Advisors. From 1999 through 2003, she served as Director of Multidisciplinary Arts and Presenting at the National Endowment for the Arts in Washington, DC. As such, her portfolio included multidisciplinary performing arts presenters with budgets from under \$100,000 to over \$100 million; artists' communities; companies producing interdisciplinary work and new forms, including the use of new media/technologies; culturally-specific, community-based organizations; alternative spaces; and multidisciplinary arts service organizations. She also served as the Endowment's liaison to the White House Initiative on Asian Americans and Pacific Islanders.

Before joining the Endowment, Whang was director of APEX (Arts Partnerships for Educational Excellence), a youth-centered arts learning initiative of the East Bay Community Foundation in Oakland, CA that provided networking, professional development, and funding opportunities to Bay Area arts organizations, schools, and youth development agencies. Previous to joining the EBCF staff, Whang worked as a California-based independent consultant providing project management, planning, development/fundraising, and evaluation services to a number of non-profit arts organizations and individual artists, including Cal Performances, The Canadian Consulate Trade Office, the East Bay Center for the Performing Arts, and Theater Artaud.

Before her starting her consultancy, Whang served for over seven years as a member of the staff collective of La Peña Cultural Center, a multidisciplinary/ multicultural community and arts center in Berkeley, CA. While at La Peña, she served in a number of positions, including artistic/development director, and presented music, dance, theater, and interdisciplinary work

by local, national, and international artists in venues throughout the Bay Area.

Whang has served on boards and as an advisor to a number of arts organizations; has been an invited panelist and speaker at several conferences, convenings, and universities; and has been a peer review panelist for a number of public and private arts funders. As a multi-instrumentalist and composer/arranger, Whang toured nationally with the Latin American music ensemble Altazor and produced their two recordings for the Redwood Records label. Whang currently serves on the board of the National Writing Project, a professional development network for teachers of writing.

#### **Wayne Hazzard, Executive Director, Dancers' Group**

Wayne Hazzard is Executive Director of the service organization Dancers Group. Before his manifold career in arts management, Wayne Hazzard had a distinguished 20-year career performing with many notable choreographers and companies including the Joe Goode Performance Group; Margaret Jenkins Dance Company; Ed Mock & Company; June Watanabe; Aaron Osborne; Emily Keeler and more. Coinciding with his life as a dancer, Hazzard has and continues to work as an advocate for dance. In 2000 he worked with the dance legend Anna Halprin presenting her work in a performance retrospective celebrating her 80th year and received an Isadora Duncan (Izzies) Award for his innovation, dedication and contribution to the field of dance. In 1996 Hazzard was acknowledged for his role presenting The Dedication Project: remembering those lost to AIDS. Frequently asked to serve as an advisor and panelist with such organizations as the National Endowment for the Arts, California Arts Council, and Dance Advance/PEW Charitable Trusts in Philadelphia, Hazzard currently serves on the board of trustees for Dance/USA.



## APPLICATION FORM

2014 – 2015 SFAC GRANT ALLOCATION \$ 327,835

### CONTACT INFORMATION:

ORGANIZATION NAME: Bayview Opera House

STREET ADDRESS: 4705 3<sup>rd</sup> Street

CITY/STATE/ZIP CODE: San Francisco, CA 94124

EXECUTIVE DIRECTOR: Barbara Ockel

OFFICE PHONE: 415-824-0386 EMAIL: Barbara@bvoh.org

IN CASE OF EMERGENCY/ CELL PHONE: 415-640-6626

SIGNATURE:  DATE: 8/26/14  
(SUBMITTED BY PERSON AUTHORIZED TO SIGN CONTRACTS, REPORTS, AND INVOICES)  
PRINTED NAME: Barbara Ockel TITLE: Executive Director

HOURS OF OPERATION: \_\_\_\_ MO- FRI 9-5, EVENINGS AND WEEKENDS AS NEEDED FOR ACTIVITIES  
AND BY APPOINTMENT \_\_\_\_\_  
(IF OPERATING A FACILITY)

### MPP APPLICATION CHECKLIST:

Please be sure the Management and Programming Plan includes all of the following:

- ☐ Completed Management and Programming Plan with signature
- ☐ SFAC Grant budget (projected income and expense) and organizational budget for FY 2014-2015
- ☐ Organization Chart with staff (including contractors and volunteers)
- ☐ Resumes for key staff (if staff has changed) including executive director, facility manager, and bookkeeper
- ☐ Personnel Policies and Procedures (if this has changed) – NO CHANGE
- ☐ Current list of Board of Directors with contact information (if members have changed)
- ☐ Proof of Insurance Policies including the following: Worker's Compensation, General Liability, Automobile Liability, and Property Insurance
- ☐ List of sub-tenants – NO SUBTENANTS
- ☐ List of building rental rates for the public and sub-tenants – unchanged, but not currently applicable
- ☐ List of office rates for the sub-tenants – N/A

## NARRATIVE QUESTIONS:

The San Francisco Arts Commission's Cultural Center Program is prioritizing the following four goals based on our Charter Mandate and the 2014-2019 Strategic Plan. **Please use up to four pages** to describe how your organization will achieve these goals this year noting SMART (specific, measurable, attainable, realistic, and time-sensitive) goals, objectives and outputs.

- **Support cultural equity and access to high quality arts experiences for all**
  - What are your programmatic and curatorial goals? What is your organization's creative decision making process? How is your constituency engaged in developing programs?
  - How does your organization serve a diverse audience? Who is your current audience and how will you assess this?
- **Support artists and arts organizations**
  - How does your organization provide employment or earned income opportunities for artists?
  - How does your organization provide technical assistance and professional development opportunities for artists and arts administrators?
  - What is your organization's strategy for integrating these opportunities into programming?
  - What are the needs around artist work, rehearsal, and presentation space in your community? How is your organization addressing those needs?
- **Play a critical role in strengthening neighborhoods and communities**
  - How does your organization gather information about community needs? How does your organization decide to create and implement programming that responds to those needs?
  - What kinds of artistic collaborations (creative decision making between the Center and one or more external partners with a written agreement outlining goals, roles, and responsibility) will your organization foster with artists, arts organizations, service organizations, non-arts entities, and other community stakeholders?
- **Invest in a vibrant arts community**
  - How does your organization develop staff and artistic leadership that can contribute to the arts ecosystem? What systems are in place to encourage and allow them to do this work?
  - In what way does your organization strive to provide livable wages and benefits to your staff?

[Maximum four (4) pages – you need not use all the pages allowed. Use Arial 12-point font with 1" margins, single line spacing with one line of space between paragraphs.]

• **Support cultural equity and access to high quality arts experiences for all**

The BVOH's mission to "serve as the focal point for Art and Culture in the Bayview Hunters Point (BVHP) Community by providing accessible, diverse, and high-quality arts education, cultural programs and community events" directly aligns with the SFAC's goal to support cultural equity and access to high quality arts experiences for all. Our primary target audience is the residents of BVHP, a community with a large percentage of culturally and economically underserved children and adults.

1. Our flagship Dare 2 Dream (D2D) arts education program serves almost exclusively children who attend Bayview daycare facilities and schools and/or live in Bayview. Additional schools and organizations that we count among our partners, for example Daniel Webster Elementary School on Potrero Hill, or Portola Family Connections, have a similar socio-economic demographic. Many students live in public housing and have few other opportunities to engage in the arts. Last fiscal year we served 821 unduplicated youth despite our closure part way through the year, not counting brief event arts engagements.

The kids in Bayview schools have a majority of African American children, but we are seeing more and more Latino and Asian children, as parents put their kids into Bayview schools after school buses were curtailed, and our program participants reflect the schools' demographics.

2. The majority of our cultural events have around 90% participation from Bayview residents. We have been able to show this over and over again by our attendee surveys conducting during our large outdoors events, Winter Wonderland and 3<sup>rd</sup> on Third. As can be seen by simple inspection of events and pictures thereof, the audience is extremely diverse, with African-Americans a majority, but intermingled with Caucasians, Latinos, Pacific Islanders and Asians, and this is also reflected in recent surveys. The age distribution is all across the spectrum, with a large number of children and another bulge in the 30-55-age range.
3. BVOH employs a significant number of San Francisco artists, both to teach our Dare 2 Dream classes, and to help create the artistic components of community events. Artists develop their own curricula for their D2D classes, either originating from their own ideas, in consultation with BVOH staff and responding to requests and input from teachers at the schools we work with. BVOH also engages artists to design and conduct arts activities that engage the public, both children and adults, at public events. For many events there is a working group with a variety stakeholders that collectively develops and discusses ideas for event features.
4. Goals for 2014-2015
  - a. Put on at least 12 outdoor community events in Bayview with an average participation of at least 400 people.

- b. Engage at least 30% of the event audience in active listening, watching and hands-on art making at each event.

### **Support artists and arts organizations**

1. BVOH employs professional artists to teach all our Dare 2 Dream arts classes at schools, other centers and at the Bayview Opera House. Furthermore BVOH hires artists to provide arts activities, performances and other arts-based engaging activities at our public community events. Additional artists are paid for major dedicated performance events, commissioned to create artwork for display on our property or elsewhere, such as local restaurants or partner venues such as SOMArts.
  2. BVOH gives artists the opportunity to perform other functions related to events such as creating attractive signage, props, event exhibits, installing these items and learning about art in a public community setting. BVOH also encourages artists to engage audiences in new ways that supersede the traditional one-sided performance or exhibit by challenging them and assisting them in developing ideas for interactive art and at the same time providing a platform where these new artistic creations can be presented. BVOH collaborates with artists on grant applications for specific projects that relate to BVOH events. BVOH also provides workshops on curriculum development to our teaching artists. In the annual Open Studios event, BVOH gives emerging visual artists an opportunity to exhibit their art alongside more established artists.
  3. There is a large need for space for a plethora of community and artistic events. When our facility re-opens, BVOH will continue to provide affordable rental space, as well as marketing and logistical support for such programs. BVOH also provides rehearsal time and space to groups who perform at the BVOH, often free but always at low cost. When the building re-opens next fiscal year, we will explore further opportunities for artist residencies.
  4. Goals for 2014-2015  
Note: this year these goals are limited to goals attainable without the BVOH building available.
    - a. Provide paid teaching opportunities to at least 10 professional artists for regular Dare 2 Dream classes and arts activities during community events.
    - b. Pay at least 6 professional artists to create their own artistic community engagement projects, to be integrated with existing BVOH events.
    - c. Commission at least two professional visual artists to create art installations that actively engage the community in the creation and/or display of those pieces.
    - d. Actively pursue attracting at least 10 new high quality diverse artists to our organization by engaging them in current events, in order to build a larger circle of artists who want to perform/exhibit at the BVOH once it re-opens.
- **Play a critical role in strengthening neighborhoods and communities**

1. The BVOH is firmly rooted in the Bayview community, and entrenched in Bayview elementary and preschools through five years of our well-attended Dare 2 Dream ARTS program. Classes are regularly evaluated with questionnaires both with the children and their teachers, followed up by personal conversations with schoolteachers regarding their feedback. Because of existing long-term relationships, teachers often feel comfortable bringing their comments and suggestions directly to the D2D coordinator during the session as well. Written surveys during community events are an additional source of knowledge about community needs and wants.

As about 50% of Bayview's population is under the age of 18, a focus on youth covers a large part of the population. We use our relationship with the children to reach the parents, and engage parents in our events by spreading the word through their kids.

2. The BVOH has been engaging in artistic and other collaborations on a regular basis with people and organizations that rent the BVOH for their programs and events. This not being possible at the moment, The BVOH is looking forward to continuing our current collaboration with Bayview merchants and organizations such as BMAGIC, Community Ambassadors and the Bayview Underground Food Scene around the 3<sup>rd</sup> in Third events, although currently no written agreements exist. BVOH is, however, embarking on a more formal partnership with SOMArts around an art exhibit called Place/Displaced to take place in December. There is a strong interactive community component to this show that will take place during the September 3<sup>rd</sup> on Third event. Many of the "products" of these interactive art projects will be part of the exhibit at SOMArts. BVOH is also engaging in a partnership between the D2D program and artist William Rhodes, who is proposing a collaborative art project with Bayview children to be exhibited at SOMArts Day of the Dead exhibit, as he has for the past two years. Other planned collaborations include commissioning Infinity Productions led by Mary L. Booker to develop new work for a 3<sup>rd</sup> on Third event in the spring. BVOH has applied for funding that would make it possible to engage PUSH Dance Company leader Raissa Simpson both for a 3<sup>rd</sup> on Third interactive workshop for youth, but also to turn her piece "On Point" into a site specific work for the re-opening of the BVOH, responding to the new outdoor architecture.

BVOH will also work closely with artists Chris Treggiari, William Rhodes and others to create a changing exhibit in the Mendell Roots Garden for the various holiday events and activities. While viewable from the outside at any time, the exhibits will become part of the holiday community events in ever-changing ways.

In July BVOH has already partnered with architectural firm envelope, that was hired by PG&E to activate the site of the former Hunters Point Power Plant, to collaboratively put on the "Arts & Entertainment Day" featuring Circus Bella and a variety of games and arts activities that attracted over 650 people, and a formal agreement between BVOH and PG&E was signed.

For Fall Open Studios the BVOH has already initiated a collaboration between the 3.9 Art Collective and several other artists exhibiting in Building 110 at the Hunters Point Shipyard to create an "event" within the event in and around that building, slated for demolition.

3. Goals for 2014-2015

- a. Conduct at least 8 formal surveys of at least 10% of the workshop/activity participants at schools and/or during events to gather community feedback.
- b. Engage at least five different groups or organization in collaborative cultural events.
- c. Create at least three formal agreements with artistic partners around specific events.
- d. Promote the BVOH as an improved future performance and exhibition space by advertising in at least three new print and/or online publications.

**Invest in a vibrant arts community**

1. BVOH engaged a fundraising professional two years ago to mentor the ED in fund development. This is resulted in a drastic increase in funding available and the mentorship continues to include areas of weakness, such as art presenting grants and individual donations, and the mentorship program will continue this year. During this year of closure staff is encouraged to spend some work time taking classes or attending workshops that build their skills to the next level, enabling them to grow with the organization.

BVOH encourages teaching artists to come up with their own curriculum and projects for D2D, and lead their groups to a positive artistic outcome, and provides leadership opportunities for artistic event components, development of the community garden as a gathering space, and encourages proposals from artists for projects they want to lead. BVOH also provides work opportunities to local teens, especially during events, but also for special projects developed collaboratively with them.

2. BVOH has given significant raises to the lowest paid employees last year, and the pay is good as measured by wages paid elsewhere for comparable work by similarly skilled individuals. BVOH will investigate the feasibility of providing health insurance to our current staff of three, as well as create a long-term plan to provide health benefits for a larger staff in the future.
3. Goals for 2014-2015
  - a. Ensure that each full time employee takes advantage of at least one skill building activity, but offer opportunities for more.
  - b. Offer at least 10 opportunities for teaching artists to design and implement their own workshop project with one of our target groups.

## DATA COLLECTION:

This information ties in to the goals and objectives you've described in your narrative response. They should be consistent with your narrative and your financial reports.

1. Total amount of money expected to be spent on artist fees and commissions: 100,000  
Please do not include money paid by fiscally sponsored projects.
2. Total percent of your budget expected to be spent on artist fees and commissions? (\$ paid to artists/total expenses): 16%
3. Total value of space provided for arts and cultural activity, according to your organization's published rates: 0, building closed
4. Total value of discounts provided on space for arts and cultural activity: \$ amount 0 and % 0 (\$ received/true value based on published rates) – building closed
5. Total value of support services provided for arts and cultural activity, according to your organization's published rates. 0 - building closed
6. Total value of discounts on support services provided: \$ amount 0, and percentage (discount amount /actual value) 0
7. Number of artistic collaborations (defined above): 3
8. Average amount of money spent on professional development per FTE (\$ spent/# of FTE): \$2500
9. Number of employees who attended professional development activities: 3

**BUDGET AND REVENUE TARGET:**

Complete the following budget for FY15 following the definitions described by the CCDP.

**Budget notes are required** for 1) the line items with an asterisk and 2) for significant changes from the previous year (increase or decrease by 50 percent) to explain external or unusual factors and how you arrived at those figures.

See attached

**Bayview Opera House, Inc.****Budget FY 2014-2015****EARNED**

1	Admissions	
2	Ticket Sales	2,000
3	Tuitions	
4	Workshop & Lecture Fees	4,500
5	Touring Fees	
6	Special Events - other	
6a	Special Events - Non-fundraising	11,500
7	Gift Shop/ Merchandise	
7a	Gallery/Publication Sales	
8	Food Sales/ Concession Revenue	1,500
8a	Parking Concessions	
9	Membership Dues/Fees	
10	Subscriptions - Performance	
10a	Subscriptions - Media	
11	Contracted Services/ Performance Fees	
12	Rental Income - Program Use	
13	Royalties/Rights & Reproductions	
14	Advertising Revenue	
15	Sponsorship Revenue	
16	Investments-Realized Gains/Losses	
17	Investments-Unrealized Gains/Losses	
18	Interest & Dividends	660
19	Other Earned Revenue	
20	<b>Total Earned Revenue</b>	<b>20,160</b>

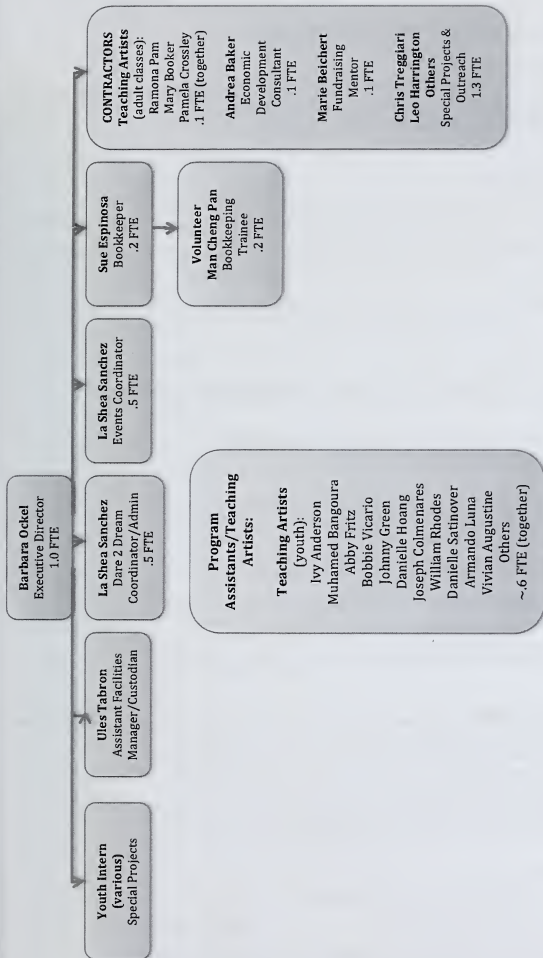
**SUPPORT****SFAC GRANT**

21	Trustee/ Board Contributions	3,500	
22	Individual Contributions	8,000	
23	* Corporate Contributions	25,000	
24	* Foundation Contributions	40,000	
26	* Government - County	474,135	327,835
27	* Government - State	-	
28	* Government - Federal	19,600	
28a	Tribal Contributions		
29	Special Events - Fundraising		
30	* Other Contributions		
30c	Related Organization Contributions		
31	* In-Kind Contributions	8,000	

32	Net Assets Released from Restrictions	25,000		
33	<b>Total Contributed Revenue and Net Assets Released from Restrictions</b>	<b>603,235</b>		<b>327,835</b>
34	Total Earned and Contributed	623,395		
	Total Earned and Contributed (minus )	295,560		
	Previous Year's Total Revenue	601,769		
	Was the 20% Revenue Target met?	yes		
37	Of the total unrestricted revenue repor	598,395		
38	Of the total unrestricted revenue repor	25,000		
39	Total Operating and Capital Revenue	623,395		327,835
	<b>EXPENSES</b>	<b>TOTAL ORG.</b>		<b>SFAC GRANT</b>
1	* Salaries	185,128		120,000
2	Commissions			
3	Payroll Taxes	14,810		9,600
4	Health Benefits			
5	Disability			
6	Workers' Compensation	10,188		6,000
7	Pension and Retirement			
8	* Benefits, Other			
9	Total Salaries and Fringe	210,126		135,600
2	Accounting	6,000		5,000
3	Advertising and Marketing	28,000		10,000
4	Artist Commission Fees			
4a	Artist Consignments			
5	Artist & Performers - Non-Salaried	100,000		40,000
6	Audit	5,300		5,300
7	Bank Fees	1,000		
8	Repairs & Maintenance			
9	Catering & Hospitality	4,500		2,000
10	Collections Conservation			
11	Collections Management			
12	Conferences & Meetings			
13	Cost of Sales			
14	Depreciation	20,000		
15	Dues & Subscriptions	600		
16	Equipment Rental			
17	Facilities - Other			
18	Fundraising Expenses - Other			
19	Fundraising Professionals	18,000		18,000
20	* Grantmaking Expense	1,200		

21	Honoraria			
22	In-Kind Contributions	4,000		
23	Insurance	18,000		10,000
24	Interest Expense	2,000		
25	Internet & Website			
26	Investment Fees			
27	Legal Fees	3,500		1,000
28	Lodging & Meals			
29	* Major Repairs			
30	Office Expense - Other	600		
31	* Other			
32	Postage & Shipping	400		
33	Printing			
34	Production & Exhibition Costs	54,000		10,000
34a	Programs - Other			
35	Professional Development	10,000		5,000
36	* Professional Fees: Other	81,000		60,000
37	Public Relations			
38	Rent	15,000		12,000
38a	Recording & Broadcasting Costs			
38b	Royalties/Rights & Reproductions			
39	Sales Commission Fees			
39a	Security			
40	Supplies - Office & Other	12,000		2,935
41	Telephone	6,000		4,000
42	Touring			
43	Travel	5,000		4,000
44	Utilities	8,000		3,000
45	<b>TOTAL EXPENSE</b>	<b>614,226</b>		<b>327,835</b>
	Total Expenses Less In-kind	610,226		
46	Change in Net Assets	9,169		-
<b>Budget Notes:</b>				0.16
<b>Income:</b>				
6a - Special Events (non fundraising)		Outside events organized for pay, PG&E events, Spring Open Studios not certain (20k last year)		
12 - Rental Income		building closed, no rental revenues		

23 - Corporate Contributions	Chicago Title, Zephyr Realty committed to regular donations, prospective Lennar, STAR, YMCA, BMA, Whole Foods, PG&E, tech companies, banks
24 - Foundation Contributions	pending Warriors 50k, prospective Fleishhacker, TSFF, HEALZone, Zellerbach, Bernard Osher, Wallace
26 - Government County	SFAC 327,835 , SFAC 3rd on Third 75k, OEWD 30k, OEWD 1.2k Fiscal confirmed, NAC 25k pending, plus future opportunities
28 - Government Federal	NPS - deferred income SAT 9,600, pending NEA grant
31 - In-kind	Prospective Salesforce, Lowe's, others
<b>Expenses:</b>	
1 - Salaries	ED 100k, Program Coordinator 37k, Facilities Coordinator/Custodian 35k, Intern 13k
20 - Grantmaking Expense	Underground Pop-Up Market grant from OEWD 1.2k, no others pending
36 - Professional Fees _Other	part-time: Bookkeeper, Special Projects Manager, Executive Assistant, Event/Outreach Worker
38 - Rent	need to rent office because of building closure
43 - Travel	travel to APAP conference, lease of car for BVOH outreach, errands



## **BAYVIEW OPERA HOUSE BOARD OF DIRECTORS 2013/2014**

### **President of the Board:** Jerald Joseph

- Senior VP Sales & Marketing, HSM Realty Finance & Management
- Board President, La Salle Heights Homeowners Association

Email: [JJoseph@hsmf.com](mailto:JJoseph@hsmf.com), Tele: 650-333-7789

### **Vice President:** Theo Ellington

- Commission on Community Investment and Infrastructure, Commissioner
- University of San Francisco, Masters Program Urban Affairs

Email: [ellingtontheo@gmail.com](mailto:ellingtontheo@gmail.com), Tele: 415-968-9390

### **Secretary:** Cindy Changar

- RTI International

Email: [changar@rti.org](mailto:changar@rti.org) Tele: 415-830-2075

### **Co-Treasurer:** Thor Kaslofsky

- Office of Community Investment and Infrastructure, Project Manager Hunters Point Shipyard
- San Francisco Court Appointed Advocates (CASA), Volunteer

Email: [ThorKaslofsky@aol.com](mailto:ThorKaslofsky@aol.com), Tele: 415-412-0284

### **Co-Treasurer:** Jackie Cohen

- Assoc. Dir., Bayview Association for Youth
- Program Manager: 100% College Prep Club

Email: [hundcpc\\_jc@yahoo.com](mailto:hundcpc_jc@yahoo.com), Tele: 415-225-2243

### **Board Member:** Dan Dodt

- Bayview Merchants Association
- Founder, Bayview Historic Society

Email: [dodt@mac.com](mailto:dodt@mac.com), Tele: 415-822-3007

### **Board Member:** Vernon Grigg

- Law Office of Vernon C. Grigg III
- Golden Gate University School of Law
- Bar Association of California
- Nueva School – Board of Directors

Email: [vernon@vernongrigg.com](mailto:vernon@vernongrigg.com), Tele: 415-377-3846

### **Board Member:** Clint Sockwell

- San Francisco Alliance of Black School Educators
- San Francisco Unified School District
- Community-Intentions Program

Email: [sevenvirtues@yahoo.com](mailto:sevenvirtues@yahoo.com), Tele: 510-393-8803

# Sue Espinosa

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134 Coleen Street, Livermore, CA 94550; (925) 449-1261; sespinosa@msn.com

## Work Experience

**1995 – present Independent Contractor** working in areas of event development and production, marketing and distribution, and financial accountability. Current Clients:

Spiritual Directors International, Seattle, WA. Events Coordinator, 2002 to present. Coordinates international conferences and pilgrimages.

Artists' Guild of San Francisco, San Francisco, CA. Bookkeeper, 2002 to present.

Castro Street Fair, San Francisco, CA. Production Crew Supervisor for annual street fair, 1986 to present. Business Manager, 1997 to present.

Center for the Story of the Universe, Mill Valley, CA. Promotion and distribution of educational resources, data base management; and event/special project coordinator. 1990 to present.

Emmaus Ministries, Ltd., New York, NY. North American Administrator of international non-profit organization supporting the work of Australian singer/songwriter, Monica Brown, 2001 to present.

One World Music, Oakland, CA. Business Manager, 2002 to present.

O'Rourke and Associates, Houston, TX. Business Manager, Administrative Consultant, 2003 to present.

Shipyard Trust for the Arts, San Francisco, CA. Bookkeeper 2013 to present. Office Manager, current.

## 1985 – 1995

**Executive Director**, Friends of Creation Spirituality, Oakland, CA. Supervised all corporate projects including: magazine publication, national and international workshops and lectures; and the development and distribution of related educational materials. Seven permanent staff positions. Average annual budget of .5 million. Directly responsible for all aspects of financial management from forecasting and bookkeeping through financial statements and tax forms; development and implementation of marketing strategies and solicitation campaigns; and the coordination of special events.

## Community/Professional Involvement

Swords to Plowshares, non-profit service agency, San Francisco, CA. Camp Manager for *Stand Down*, a three-day encampment to provide direct services to homeless veterans.

Mourning War/Reconciling in Peace, a collaborative effort of the Bay Area Veterans' Community, Friends of Creation Spirituality, the San Francisco art community, and the Bay Area Men's Movement. Project Coordinator for two-day event attended by 1400.

Cosmology Symposium, a three-day, "invitation only" event for scientists and philosophers hosted by Brian Swimme and Thomas Berry. Coordinator.

Canticle to Cosmos, video series with physicist, Brian Swimme. Associate Producer responsible for fiscal management, facilities, subcontractors, and general production support.

#### **Publications/Presentations**

"Charlotte's Song," Dancing Poetry Festival, Embassy International, San Francisco, CA, 1998.

"Webs," Writes of Passage... Every Woman Has a Story, Daryl Ott Underhill, editor, Warner Books, 1998.

"The Grand Adventure," *Creation Magazine*, Volume II, Issue 4, 1986.

#### **Inventory of Specific Skills**

Accounting and administrative procedures, bookkeeping, budgeting, fundraising, long-range planning, program design, project management, promotion and marketing, special events coordination, staff supervision, working understanding of tax laws and government rules and regulations.

#### **Computer/Software**

PC using Windows 7, MS Office XP (Access, Excel, Publisher), and QuickBooks Pro 2013.

#### **Education**

Las Positas College, Livermore, CA  
AA Liberal Arts and Sciences with Highest Honors

**APPLICATION FORM**

2014 – 2015 SFAC GRANT ALLOCATION \$542,185

**CONTACT INFORMATION:**

ORGANIZATION NAME: Mission Cultural Center for Latino Arts

STREET ADDRESS: 2868 Mission Street

CITY/STATE/ZIP CODE: San Francisco, CA 94110

EXECUTIVE DIRECTOR: Jennie E. Rodriguez

OFFICE PHONE: (415) 821-1155 EMAIL:

jennie@missionculturalcenter.org

IN CASE OF EMERGENCY/ CELL PHONE: (415) 845-1661

SIGNATURE:

DATE: June 30, 2014

(SUBMITTED BY PERSON AUTHORIZED TO SIGN CONTRACTS, REPORTS, AND INVOICES)

PRINTED NAME: Jennie E. Rodriguez TITLE: EXECUTIVE DIRECTOR

HOURS OF OPERATION: **63 HRS /WK: MON: 4:30-9:30, TUE-FRI: 9:30AM-10:00PM, SAT: 9:30AM - 5:30PM**

**MPP APPLICATION CHECKLIST:**

Please be sure the Management and Programming Plan includes all of the following:

- ☒ Completed Management and Programming Plan with signature.
- ☒ SFAC Grant budget (projected income and expense) and organizational budget for FY 2014-2015
- ☒ Organization Chart with staff (including contractors and volunteers)
- ☒ Resumes for key staff (if staff has changed) including executive director, facility manager, and bookkeeper.
- Personnel Policies and Procedures (if this has changed)
- ☒ Current list of Board of Directors with contact information (if members have changed)
- ☒ Proof of Insurance Policies including the following: Worker's Compensation, General Liability, Automobile Liability, and Property Insurance

List of sub-tenants

- ☒ List of building rental rates for the public and sub-tenants

List of office rates for the sub-tenants

## **Support Cultural Equity / Access to High Quality Arts Experiences for All.**

### **1. Programmatic and Curatorial Goals**

**Programming Goals:** To ensure (1) diverse programming that represents the geographic differentiation that exists among Chicanos, Mexican, Central and South America, and the Caribbean, (2) that the voices of ethnic minorities, queer and gender variant folks, people with disabilities indigenous communities, and women are adequately represented. To provide a forum for emerging Bay Area Latino artists to present their work in a community-based setting that promotes artistic freedom, and creative expression. To stage high quality, culturally relevant events by Latin American based artists who would not otherwise be able to perform in SF.

**Curatorial Goals:** - To Increase the diversity of exhibits to exemplify the spectrum of diversity that exists in the Latino/a community. To collaborate with Mission Grafica (in June and July) to mount an exhibit from its archive. This collaboration will reflect MCCLA's historical presence as a hub in the creation of political and social justice posters and prints that reflect such issues as immigration, displacement and liberation.

### **2. Organization's creative decision making process**

MCCLA holds an annual board, staff, and volunteers programming and marketing retreat to review the year, develop programming and services for the following year; formulating a "big picture" concept of what our year will look like. Programming coordinators meet with proposing artists and community groups to discuss ideas and proposals, and once a month with the other programming coordinators, to share departmental developments, and discuss proposals submitted, upcoming events, outreach, and publicity strategies.

### **3. How is your constituency engaged in developing programs**

MCCLA holds two (2) open Programming meetings, 2 board of directors public comment meetings, gatherings with curators and artists, and 8-10 Carnaval Committee meetings. Community members are invited to submit work through open calls and invitation. Artists, curators, and community members are interviewed by respective department and programming team to discern proposal quality and merit. Selected individuals / groups work directly with departments to further develop plan and concept. This process ensures that the work we promote is both created for and by our constituents. Constituents are invited to participate throughout the year in the celebration of our cultural calendar, and special projects (Día de los Muertos, Carnaval, etc.) requiring continuous, extended participation and multidisciplinary support. Volunteers / interns are involved in the day to day routine, assisting and engaging directly with the programming, artists and visitors.

Comment boxes and satisfaction surveys are a permanent fixture in the galleries, at events, and bookings, to encourage input from constituents. Bi-lingual class evaluation surveys are distributed and collected once a year. Summer program evaluation forms are distributed to parents, students and teachers. Lastly, staff and board are highly involved in local community meetings, events, exhibitions and panels, taking the pulse of what is going on "out there". For this reason, MCCLA retains a high number of community partners.

#### **4. How does MCCLA serve a diverse audience**

MCCLA reaches large, diverse audiences, and affords populations of all socio-economic standings have access to the arts and performance space by offering: (1) a wide array of programming, activities and services at affordable prices; classes range from \$8-\$17; admission to events \$7-\$20, (2) drop-in classes /workshops for all ages in 32+ artistic disciplines, (3) 52+ art classes a week (music, dance, performing and visual arts, (4) special tours and short-term workshops, (5) affordable dance studios and printing space rentals to educational institutions, individual and professional artists.

MCCLA attracts a large number of diverse youth through its MAS Summer Program, and even younger through our special early morning workshops with parents. Most importantly, MCCLA seeks / engages in numerous collaborations (approx. 35-40) on a given year. Our collaborations serve to "take the temperature" of the community, connecting us to new interests, ideas, and expression forms prevalent in cultural, artistic and social scene.

#### **5. Who is your current audience and how will you assess this?**

San Francisco residents: 70%, non residents 30%, Female: 54%, male: 48%, Latinos: 56%, European American: 24%, Asian / Pacific Islander: 8%, African/African American: 7%, Native American / Alaskan Native: 5, Adults: 18-59: 55%, Youth 17 & under: 20%, Seniors 60+: 10%. Data is gathered from box office, and house manager reports from collaborations and private rentals. Although we attract audiences from all over the Bay Area, as well as nationally, our target audiences are low-income Latino youth and families who historically have not had access to arts education or to cultural representation. MCCLA makes concerted efforts in our promotional campaigns and through personalized instruction and programming to reach our target audience.

#### **How does organization provide employment or earned income opportunities to artists?**

MCCLA works with approximately 35 independent contractor instructors on a weekly basis, and with 10-15 other instructors for special workshops, presentations and the MAS Summer Program. As of June 2014, instructors earned 70% of total class ticket sales. Work is commissioned to artists and curators for Gallery exhibits, Carnaval SF, and other special events. Artists receive a 70% split out of all artwork sold at exhibits or outdoor sales (e.g., Day of the Dead the Dead). MCCLA hires 4 contractors in the areas of bookkeeping, multimedia, and house tech.

#### **1. How does your organization provide technical assistance and professional development opportunities for artists and arts administrators?**

Our artists are chosen from the community as well as from the world stage—thus providing up-and-coming artists with mentorship opportunities and professional accolades with established artists. In addition to this exposure, artists have the chance to perform at an internationally renowned venue such as MCCLA. Instructors are offered class space, inclusion in class schedule and website, class videoclips, box office, security staff, and

outreach. Mission Grafica screen-printing facility offers seasoned printers space rentals (½ day to a month), special workshops for professional printers and instructors.

Professional development opportunities will be available for staff to engage in individual, peer-to-peer and consultant led sessions. MCCLA pays for and encourages staff to sign up for relevant workshops and provide space and time for webinars on a regular basis. As an arts organization, many of our arts administrators are also artists. To this end, we offer staff a flexible schedule to pursue creative opportunities outside of MCCLA. (as, exhibit curators, art panelists, workshop participants and instructors). We feel that MCCLA programming ultimately benefits from retaining staff that have strong creative capacity.

**3. *What is your organization's strategy for integrating these opportunities into programming?***

To continue to enhance and further develop department heads skills, seeking and increasing level of knowledge and responsibility around creating budgets, planning, marketing, program monitoring and evaluation.

**4. *What are the needs around artist work, rehearsal, and presentation space in your community?***

MCCLA is one of few affordable performing arts space in the area, and the only one geared towards promoting Latino/a-focused work. A large number of local, up-and coming artists, including a growing number of displaced artists continue to approach us looking for a centrally located, affordable space to showcase their talent and work.

**2. *How is your organization addressing those needs***

By offering affordable performance space rental, providing collaboration opportunities, offering substantial discounts to instructors on theatre and studio rentals. MCCLA collaborations include: rehearsal and performance space, promotional materials, inclusion in website and calendar of events, box office, staffing, light/sound tech and equipment, and video production broad-casted on local public service cable.

***How does your organization play a critical role in strengthening neighborhood and communities?***

**1. *How does organization gather information about community needs?***

Through a series of outreach activities and surveys. MCCLA engages community members in the planning, organizing, and staging of several cultural calendar and special events. and projects. In addition to participating in outreach events such as Sunday Streets, Day of the Dead at the Symphony, and at various artistic festivals and cultural and school fairs. MCCLA has been actively involved in the designation of "Calle 24" as the 24th Street Cultural Corridor, at the ART for BART Committee, and participates in community discussion regarding the state and funding of community arts, artists displacement and housing needs.

***How does your organization decide to create and implement programming that responds to those needs? See Above "Creative Decision-Making" Section***

***What kind of artistic collaborations (creative decision-making between the Center and or or more external partners with a written agreement outlining goals, roles and responsibility) will your organization foster with artists, arts organizations, service organizations, non arts entities, and other community stake holders?***

Aside from our partnership with 35+ class instructors, MCCLA intends to engage in collaborative programming with approximately 36 other cultural and city institutions and community groups per year.. We will also seek to strengthen our relationship with long established partners such as the Bay Area Video Coalition, the SF Public Library (Mission Branch), the Community Music Center, and Cine Mas Latino Film Festival (to name a few).

## **INVEST IN A VIBRANT ARTS COMMUNITY**

### ***1. How does your organization develop staff and artistic leadership that can contribute to the arts ecosystem?***

Our staff has a strong background in both the fine arts and community arts and have connection to the San Francisco and greater Latino community. Some staff members are artists, event planners, and community organizers, bringing cultural work experience, and active participate as curators, producers, instructors, or performers, at local venues or abroad at national and international level. Through a highly collaborative work environment and hands-on internships, community individuals interested in community arts work closely with coordinators and are given tasks that will ramp up their professional skill set. Showcasing local, up-and-coming artists, who would not otherwise have access to performance or exhibition space, strengthens the Mission District's artist community and encourages it to pursue loftier creative visions.

### ***2. What systems are in place to encourage and allow them to do this work?***

"Town-hall" Meetings, Inter-departmental campaigns, Hands-on Internships and residencies and school partnerships: Outreaching to and working closely with local schools such as Thomas Edison Charter Academy, Buena Vista / Horace Mann, to incorporate arts education into primary and secondary education, exposing young people, especially from under-resourced schools, to art, now that the arts are increasingly slashed from school budgets.

### ***3. In what ways does your organization strive to provide livable wages and benefits to your staff?***

MCCLA has 15 employees and 4 contractors. MCCLA operates 63+ hours a week, Mon thru Sat. 4 days a week, the Center operates 12.5 hours a day. Extended hours of operations, plus weekend events and private rentals) necessitate two daily work shifts with reasonable overlap. All employees accrue monthly PTO; employees with longer tenure receive incremental PTO increases. Regular employees receive 6 paid holidays a year, and are entitled to jury duty, and bereavement benefits. All staff members receive a modest holiday bonus at year's end. A medical expense fund was temporarily created last year to pay employees for out-of-pocket medical expenses. This year, MCCLA intends to extend holiday benefits to more employees and nominal increases. Schedules are also arranged with staff to provide for requested education / training time.

## DATA COLLECTION:

This information ties in to the goals and objectives you've described in your narrative response. They should be consistent with your narrative and your financial reports.

1. Total amount of money expected to be spent on artist fees and commissions:  
~~\$162,641~~ Please do not include money paid by fiscally sponsored projects.
2. Total percent of your budget expected to be spent on artist fees and commissions?  
 (\$ paid to artists/total expenses): 18%
3. Total value of space provided for arts and cultural activity, according to your organization's published rates: \$15,109
4. Total value of discounts provided on space for arts and cultural activity: \$ amount  
 \$4,455 (29%)
5. ~~\$8,999.75~~ and % 19.74% (\$ received/ true value based on published rates)
6. Total value of support services provided for arts and cultural activity, according to your organization's published rates: \$54,927
7. Total value of discounts on support services provided: \$ amount \$6,417, and percentage (discount amount /actual value) 13.23%
8. Number of artistic collaborations (defined above): 45 Collaborations
9. Average amount of money spent on professional development per FTE (\$ spent/# of FTE): \$ 5,506 - Approx. 195.5 Hours
10. Number of employees who attended professional development activities:
  - 14 Staff, 2 Contractors,

## BUDGET AND REVENUE TARGET:

Complete the following budget for FY15 following the definitions described by the CDDP.

**Budget notes are required** for 1) the line items with an asterisk and 2) for significant changes from the previous year (increase or decrease by 50 percent) to explain external or unusual factors and how you arrived at those figures.

	<b>EARNED</b>	
1	Admissions	13,860
2	Ticket Sales	38,000
3	Tuitions	190,900
4	Workshop & Lecture Fees	14,370
5	Touring Fees	0
6	Special Events - other	0
6a	Special Events - Non-fundraising	0
7	Gift Shop/ Merchandise	9,800
7a	Gallery/Publication Sales	3,900
8	Food Sales/ Concession Revenue	3,880
8a	Parking Concessions	0
9	Membership Dues/Fees	0
10	Subscriptions - Performance	0
10a	Subscriptions - Media	0
	Contracted Services/ Performance Fees	0
11		0
12	Rental Income - Program Use	37,920
13	Royalties/Rights & Reproductions	0
14	Advertising Revenue	1,600
15	Sponsorship Revenue	1000
16	Investments-Realized Gains/Losses	0
17	Investments-Unrealized Gains/Losses	0
18	Interest & Dividends	2,500
19	Other Earned Revenue	1,000
20	<b>Total Earned Revenue</b>	<b>318,730</b>
	<b>SUPPORT</b>	
21	Trustee/ Board Contributions	500
22	Individual Contributions	7,000
23	* Corporate Contributions	5,000
24	* Foundation Contributions	14,500
25	Government-City-SFAC	542,165
25a	Government-City Other	5,000
26	* Government – County	4,597
27	* Government – State	0

28	* Government – Federal	0
28a	Tribal Contributions	0
29	Special Events – Fundraising	8,000
30	* Other Contributions	2,000
30c	Related Organization Contributions	0
31	* In-Kind Contributions	870,000
32	Net Assets Released from Restrictions	

33	<b>Total Contributed Revenue and Net Assets Released from Restrictions</b>	1,458,782
34	Total Earned and Contributed	1,777,512
	Total Earned and Contributed (minus your SFAC allocation)	1,235,327
	Previous Year's Total Revenue	1,834,805
	Was the 20% Revenue Target met?	Yes
	Of the total unrestricted revenue reported on line 34, what was the total amount intended for operating/programmatic purposes?	1,772,512
37	Of the total unrestricted revenue reported on line 34, what was the total amount intended for capital purposes?	0
38	Total Operating and Capital Revenue	1,772,512

EXPENSES		TOTAL ORG.	SFAC GRANT
1	* Salaries	422,346	319,197
2	Commissions	0	
3	Payroll Taxes	47,111	35,587
4	Health Benefits	6,983	
5	Disability	0	
6	Workers' Compensation	23,292	23,292
7	Pension and Retirement	0	
8	* Benefits, Other	43,990	29,650
9	Total Salaries and Fringes	543,723	407,726
2	Accounting	11,000	
3	Advertising and Marketing	7,000	
4	Artist Commission Fees	3,500	
4a	Artist Consignments	0	
5	Artist & Performers - Non-Salaried	138,421	80,000
6	Audit	5,000	5,000
7	Bank Fees	4,000	
8	Repairs & Maintenance	22,485	10,000
9	Catering & Hospitality	2,950	
10	Collections Conservation	0	
11	Collections Management	0	

12	Conferences & Meetings	300	
13	Cost of Sales	5,076	
14	Depreciation	0	
15	Dues & Subscriptions	2,300	
16	Equipment Rental	10,300	
17	Facilities - Other	0	
18	Fundraising Expenses – Other	2,000	
19	Fundraising Professionals	20,000	
20	* Grantmaking Expense	0	
21	Honoraria	0	
22	In-Kind Contributions	30,000	
23	Insurance	20,850	16,000
24	Interest Expense	0	
25	Internet & Website	18,000	
26	Investment Fees	0	
27	Legal Fees	0	
28	Lodging & Meals	0	
29	* Major Repairs	0	
30	Office Expense – Other	4,800	
31	* Other	6,500	
32	Postage & Shipping	1,000	
33	Printing	300	
34	Production & Exhibition Costs	6,050	
34a	Programs – Other	0	
35	Professional Development	3,000	
36	* Professional Fees: Other	20,720	
37	Public Relations	200	
38	Rent	840,000	
38a	Recording & Broadcasting Costs	0	
38b	Royalties/Rights & Reproductions	0	
39	Sales Commission Fees	0	
39a	Security	0	
40	Supplies - Office & Other	11,000	
41	Telephone	12,000	8,459
42	Touring	0	
43	Travel	1,500	
44	Utilities	17,000	15,000
45	<b>TOTAL EXPENSE</b>	<b>1,770,975</b>	
	Total Expenses Less In-kind	870,975	542,185
46	Change in Net Assets	6,537	0

Budget Notes:

**EARNED INCOME**

- 14 Advertising Revenue - \$2,280 decrease.  
A higher income was projected last year from the sales of anniversary magazines.

**CONTRIBUTED SUPPORT**

- 21 **Board Contribution** – \$500
- 23 **Corporate Contributions** - \$12,500 decrease based on 2013-2014 contributions.
- Mission Bowling Club initially pledged \$1,000 monthly, but was unable to keep the pledge.
  - MCCLA's did not have a Fund Development / Marketing Coordinator for 6 months and some corporate funding requests were not followed up.
  - FY 2014-2015 – MCCLA intends to seek sponsorships from at least 5 local businesses. 5 businesses at \$1,000 each \$5,000
- 24 **Foundations**
- |             |          |                            |
|-------------|----------|----------------------------|
| AHIMSA      | \$ 2,000 | submitted                  |
| Fleishacker | \$10,000 | letter of intent submitted |
| Zellerback  | \$ 2,500 | to apply                   |
- 25a **Government-City-Other**
- |                                |         |   |
|--------------------------------|---------|---|
| SF Neighborhood Arts Collab. - | \$5,000 | Letter of intent submitted on behalf of 4 organizations (\$25K) |
|--------------------------------|---------|---|
- 26 **Government-County**
- |  |         |                                |
|--|---------|--------------------------------|
|  | \$4,597 | JOBS NOW – Front Desk Position |
|--|---------|--------------------------------|
- 28 **Federal** - intended to apply to NEA for \$10K for preservation funds for the Archival Project, but the collection will most probably be housed at UC Santa Barbara, instead.
- 29 **Special Events–Fundraising** - \$11,000 decrease.  
MCCLA projected 2 small fundraisers and a big fundraiser mid-year, and a big fundraiser in the Summer. MCCLA had the two smaller fundraisers, but not the greater since we did not have the Fund Development Coordinator in place.
- 30 **Other Contribution**  
MCCLA was donated a Carlos Santana guitar which will be raffled this year.
- 31 **In-Kind Contribution**
- |            |                  |                               |
|------------|------------------|-------------------------------|
| Rental     | \$840,000        |                               |
| Volunteers | <u>\$ 27,363</u> | (2,763 volunteer hrs. @ \$10) |
|            | \$867,363        |                               |

## EXPENSES

<b>Total Salaries and Fringe</b>	<b>\$543,723</b>
1 <b>Salaries **</b>	\$422,347
8 <b>Benefits***</b>	<u>\$ 43,990</u>
	\$466,336 (COLA benefits included)

\*\*Salaries - Include # 15 staff and 1 seasonal (Summer Program).

- The House Tech staff position was eliminated. Two tech contractors were retained.
- 1 position will be hired through Jobs Now. JN will contribute \$6,000 Front Desk Security position, for a period of 6 months. Which \$1,403 allocated into FY 2013-14 because employee was hired before 6/30/2014

### \*\*\*Benefits-Other

- PTOs (2014-15), carry over PTOs (2013-14), and holiday benefits.
  - COLA - \$8,013 – included in total Wages.
  - \$3,606 - 4 positions were given a modest \$.50 increase
  - \$5,373 – 8 positions were given 6 paid holidays  
\$8,979  
\$ 687 - taxes  
\$9,666
- 8 **Repairs & Maintenance** - \$22,485 (\$13,985) \$10,000 will be used to install new floors in Studio D. and other minor studio repairs.
- 18 **Fundraising Expenses** - Other (\$3,000 decrease) related to Support income line #29 (Special Events – Fundraising)
- 31 **Other**  
ADP Payroll Charges \$6,500
- 32 **Postage & Shipping** – (decrease \$2,500) related to Gallery exhibits.
- 36 **Professional Fees – Other** \$20,220  
includes:
  - 50% events collaboration fee split. (Ticket Sales)
  - 60% workshops collaboration fee split
  - 70% art sales commission fee

# Mission Cultural Center for Latino Arts ORGANIZATIONAL CHART – FY 2014-2015

Jennie E. Rodriguez  
 Executive Director  
 1.0 FTE (Exempt)

## Programming

Angelica  
 Rodriguez  
 Gallery  
 Coordinator  
 (30hrs) .75 FTE

Andreina  
 Maldonado  
 Events /Media  
 Coordinator  
 (30hrs) .75 FTE

Leticia Paez  
 Arts Education &  
 Outreach Coord  
 (30hrs) .75 FTE

Adrian Arias  
 Multimedia  
 Coordinator  
 (32hrs) .80 FTE

Marsha Shaw  
 Mission Grafica  
 Coordinator  
 (35hrs) .87 FTE

Nichole Martinez  
 Program Assistant  
 Youth Summer  
 (37hrs) .92 FTE

Yeiber Cano  
 Graphic/Web Designer  
 Contractor  
 (10hrs) .25 FTE

Ivonne Iriando  
 Photography/Video  
 Contractor  
 (10hrs) .25 FTE

## Operations

Nicolas Ceballos  
 Administrative  
 Assistant  
 (30hrs) .75 FTE  
 Volunteers

Anna Tafolla  
 Box Office / Cashier  
 (38hrs) .95 FTE

Deifilia Montoya  
 Operations & HR  
 Associate  
 (33hrs) .82 FTE

Brenda Chow  
 Bookkeeper  
 (24hrs) .60 FTE

Sofia Cortez  
 Bookkeeper / Box  
 Office Back-up Contractor  
 (12hrs) .30 FTE

Vacant  
 Fund Dev/ Mktg  
 Contractor  
 (20hrs) .50 FTE

Lilian Botello  
 Receptionist  
 (30hrs) .75 FTE

## Facilities

Gerardo Perez  
 Facilities Maint. #1  
 (35hrs) .87 FTE

Claudia M. Abrego  
 Facilities Maint. #2  
 (20hrs) .50 FTE

Efrain Hernandez  
 Front Desk/Security  
 (35hrs) .87 FTE

Jonathan Jay  
 House  
 Manager/Theatre  
 Contractor  
 (10hrs) .25 FTE

Tearsa Hammock  
 House  
 Manager/Theatre  
 Contractor  
 (10hrs) .25 FTE

## Deifilia Montoya

2918 Cesar Chavez Street, San Francisco, CA 94110  
(415) 850-6325 Cell: (415) 725-2166  
E-mail: deifi1416@yahoo.com

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**Objective :** Events'and'Media'Coordinator

### Summary of Qualifications

- Administrative Assistant experience with payroll and basic book-keeping skills
- Formal education in Architecture and Construction Business Administration
- Computer Skills /Software: Auto desktop, 3D modeling, PhotoShop, MS Office, & QuickBooks
- Trilingual-English, Spanish and Portuguese

### Professional Experience

#### Office and Project Management

- Office administrative assistant duties such as documentation support, make Certified Payroll coding certified payroll, recording subcontractors' billing form, place material orders, maintaining RFI, Submittal, transmittals check logs and overall general office duties.
- Customer services operating cash register including daily journal entries and financial report for book order report.
- Created drawings for a residential building complex according to urban planning guidelines
- Drafted section details and elevations for a new police station
- Designed and drafted all architectural plans for remodel of recreational area of a country club
- As a volunteer, designed, drafted, and managed construction of an extension of a regional medical center to serve the needs of a large district.

### Work History

Const. Management Admin.	Forem Metal Mfg.	CA	2005
Intern Const Admin. Assist	Sasco San Francisco Office	CA	2004
Clerk	Continental Appliance	CA	2004-2005
Cad Drafter	Sunflower Design, Architecture (temporary PT)	CA	2004
Sales Associate	CCSF Bookstore (Seasonal)	CA	2001-2004

### Education and Training

#### Construction Management Science Assoc

City college of San Francisco, Bachelor Science Assoc.

#### Architecture and Science of Engineering (B.A.)

Universidad Femenina Sagrado Corazon Lima Peru, BA A

AIA San Francisco. American Institute Architects

#### Certificates:

Introduction to Small Business administration, Introduction to Supervising Management, Computer Accounting QuickBooks at the CCSF, Reading Blueprints, Exterior and Interior Finishing, Electrical Applications, & Rough Carpentry Framing.

MCBA, Master in Construction Business Administration and Real State  
University Catholic of Peru and Polytechnic of Madrid

Angelica A. Rodriguez  
1218 11<sup>th</sup> Ave. Oakland, CA 94606

510/ 506-2374  
tekpattl@me.com

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**Skills** Possess strong interpersonal skills  
Work well in stressful fast paced environments  
Speak, read, and write Spanish fluently  
Cash up experience

**Education** **UNIVERSITY OF CALIFORNIA, BERKELEY**  
Bachelor of Arts in Art Practice  
December 2008  
Honors

**Relevant** **CELIA HERRERA RODRIGUEZ, Berkeley, CA**  
**Experience** Artist/ Teacher's Assistant (Aug. 2008-present)

- Instructed class when Celia was out of town
- Prepared art supplies in her studio for students to work
- Created Excel worksheets for her art business

**JUANA ALICIA MONTOYA, Berkeley, CA**  
Artist Intern (Aug. 2006-Aug.2008)

- Worked at Juana's studio on various projects in Berkeley
- Instructed art classes at Far West High School & Emiliano Zapata High School in Oakland

**Work** **Whole Foods Market, Oakland, CA**  
**Experience** Customer Service Clerk/ Cashier  
Full-time (March 2009-present)

- Rang up the most customers the day before thanksgiving without compromising customer service in 2009
- Participated in an interview panel for supervisor applicants

**Barnaby, Inc. (a.k.a Good Vibrations) Berkeley, CA**  
Sex Educator Sales Associate  
(February 2003-November 2006)

- Cashiered at retail store & audited weekly sales reports.
- Facilitate hard to teach health related workshops for their education department
- Attended monthly meetings and participated in overall decision making for the company

**St. Anthony Foundation, Senior Services**  
Administrative Assistant/Receptionist  
(August 1999-August 2002)

- Monitored reception area and answered phones
- Typed minutes for meetings and reconciled petty cash

**Angelica A. Rodriguez**  
1218 11th Oakland, CA 94606

510/ 506-2374  
tekpatl@me.com

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## **REFERENCES**

### **JUANA ALICIA MONTOYA**

Artist  
Professor at Berkeley City College  
Berkeley, CA  
510/ 978-1060  
juanaaliciam@gmail.com

### **CELIA HERRERA RODRIGUEZ**

Artist  
Professor at University of California Berkeley  
Berkeley, CA  
510/ 507-4419  
celiahrodriguez@comcast.net

### **DR. RON LOPEZ**

Professor  
Sonoma State University  
Rohnert Park, CA  
707/ 291-0521  
ronzolopez@earthlink.net

707-303-0741  
andreina@jiridon.com  
<http://jiridon.com>

## EDUCATION

Indiana University

Bloomington, IN 08/2007-05/2013

*Bachelor of Arts*

Major: Anthropology Concentration in Cultural and Biological Anthropology Completed  
Animal Behavior minor program GPA: 3.5/4.0 Dean's List: Spring 2012, Fall 2011,  
Spring 2011

## EVENT & MEDIA COORDINATOR EXPERIENCE

JIRIDÓN

Bloomington, IN and CA 2011-present

- Organize teaching artists, instrument equipment, and information materials for different cultural workshops during the year.
- Supervise the safe storage of supplies before, during, and after cultural events.
- Maintain up-to-date distribution links, both online and in-person, for promoting media materials, including posters, flyers, videos, calendars, etc.
- Work closely with community centers such as churches, radio stations and public libraries to promote programs and ensure that people from different backgrounds get access to cultural programming.
- Developed and designed the website for Jiridón.
- Spokeswoman for Jiridón cultural programs at the Latino radio station in Bloomington, IN.
- Conserve a record of all promotional materials used in past events.
- Organize and plan free show demonstrations for promoting classes, workshop, and events.
- Organize and update records of clients, invoices, contracts, and relevant information into a master excel document.
- Work closely with the graphic designer to provide information and enhance the overall look of the promotion materials.
- Promote Jiridón events online on social media venues such as Facebook, Instagram, Twitter, etc.
- Design press kit for Jiridón.
- Handle program inquiries via email, phone, and in person.

707-303-0741  
andreina@jiridon.com  
<http://jiridon.com>

## TEACHING EXPERIENCE

### Jiridón Kids

Bloomington, IN and CA 2011-present

#### *Co-director/founder*

- Design and implemented the mission of JIRIDÓN KIDS, as well as developed program options and pricing.
- Communicate with clients, maintain public relations, and serve as a liaison between institutions and JIRIDÓN KIDS.
- Oversee and coordinate events.
- Work hand-in-hand with YMCA summer camps and after schools programs across the Mid-West to bring JIRIDÓN KIDS to their facilities.
- Lead instructor for over 50 interactive performance workshops, age K-12 and adults.
- Co-instructor for dance and music workshops with mentally and physically disabled children.
- Plan dance routines accompanied by live drumming.
- Organize children in a hectic environment.

### Danzas Maracay

Maracay, Venezuela 2012-continuing

#### *Teacher/Performer*

- Volunteer as a dance teacher in a low-income community dance company.
- Prepare warm-up, and dance lessons for over 20 children, age 3-16.
- Create a dance performance for the community with 10 children, age 8-16.
- Design custom-made costumes for different choreographic dances.
- Work closely with company's director to develop strategies for effectively reaching at-risk youth.

### Performing Artist with Saakumu Dance Troupe Bloomington, IN 2008-2013

#### *Performer/Co-instructor*

- Perform traditional Ghanaian and Ivorian dances for large audiences.
- Perform traditional Ivorian drumming, and songs.
- Help lead dance routines for 30-50 audience members.

707-303-0741  
andreina@jiridon.com  
<http://jiridon.com>

## TRANSLATING EXPERIENCE

### Translating school documents

08/2007-present

- In order to better understand the articles assigned, I translated them into Spanish. This gave me the skill of translating immediately after reading a passage. In addition, translating allowed me to become a more eloquent Spanish and English speaker, as well as a faster translator.

### Translating at WFHB community radio station

Bloomington, IN 2010-2013

- Translated written articles, local events, news etc. from English to Spanish twice a month.
- Hosted a live radio show called HOLA Bloomington, where we discussed social issues, current events, creative arts, etc.
- Opened a public forum where the Spanish speaking community of south-central Indiana could express, connect, and share news, opinions, and events.

### Translating for public school psychologist

2009

- I aided a school psychologist assess the integration level of Latino children by orally translating written and oral exercises.
- I translated conversations between the psychologist and the parents of these children.

## PERFORMING EXPERIENCE

### Jiridón

2009-present

- Perform over 100 shows with Jiridón, showcasing both traditional and original repertoire from Venezuela, West Africa, Colombia, Brazil and USA.
- Arrange, create and embellish original music.
- Create new dance choreography.
- Design costumes for shows.
- Reach out for audience participation.
- Showcase an example of a multicultural musical band.

707-303-0741  
andreina@jiridon.com  
<http://jiridon.com>

**Master drummer and dancer Dr. Djo-Bi Irie Simon**

**2009-present**

*Apprenticeship*

- Learn traditional Ivorian dances, with emphasis on the Guru Dance culture, West Africa.
- Perform with Dr. Djo-Bi at different events.
- Occasionally lead warm-up routines for dance classes.
- In-continuation for a teaching certificate.

**Master dancer Evelyn Yaa Bekore (Saakumu Dance Troupe)**

**2010-2013**

*Apprenticeship*

- Learn traditional dances and songs from Ghana, West Africa.
- Perform with Saakumu Dance Troupe for different cultural events.
- Assist in leading warm-ups for a 101 Ghanaian Drumming and Dance class at Indiana University, part of the ethnomusicology department curriculum.

**African American Dance Company**

**Bloomington, IN 2010-2013**

*Dance member/performer*

- Worked with the company for 18 consecutive months.
- Learned history of African dance and body aesthetics.
- Collaborated with other dance members to create new pieces for concerts.
- Performed over 10 original pieces created by director, Iris Rosa.

**Flores Do Samba Dance Company**

**Bloomington, IN 2010-2012**

*Performer/Co-instructor*

- Work hand-in-hand with artistic director to develop new choreography and themes for upcoming concerts.
- Lead warm-ups and teach African body aesthetics.
- Help organize and coordinate performances.
- Collaborate with other dancers to produce new theatrical pieces.

**El Sistema Maracay, Venezuela *Student of performance arts***

**1993-2003**

- Learned traditional and classical music from Venezuela.
- Learned traditional Venezuelan dances from the Afro-Venezuelan culture.
- Learn the importance of discipline.
- Inspired me to consider a life-long relationship with performing arts.

***OTHER EXPERIENCE***

**Roots on the Square Bloomington, IN**

**2007-2010**

***Server/Barista***

- Quality Assurance of food and drinks from the kitchen to the tables.
- Customer Satisfaction in a hectic environment.
- Served over 10 tables simultaneously.
- Problem resolution between customers and employees.

***SKILLS***

- Native Spanish speaker.
- Full professional proficiency in English.
- Radio host for Spanish speaking community (WFHB community Radio).
- Dance Education.
- Percussion performance.
- Traditional Afro-Venezuelan dance.
- Seamstress for performance costumes.
- CPR Certification.
- Work best in fast paced environments.
- Proficient in Mac, Microsoft, Photoshop, and fast learner in other computer applications.
- Great PR and promoter.
- Spokeswoman.
- Work well under pressure.
- Multi-task.



# Mission Cultural Center for LATINO ARTS

A Unique Cultural Experience!

## BOARD OF DIRECTORS - JUNE 30, 2014

1	Paulo Acosta-Cabezas	06/12	1728 Ocean Ave #369 San Francisco, CA 94112	Director / Owner Carra & Cabezas Contemporary / Mama's Art Cafe Assoc. Bolivan Women Leadership SF SF Travel Business	415 305-0938	gallery@carandcabezas.com
2	Magdalena Blackmer Secretary	04/09	1026 Capp St San Francisco, CA 94110	Legal Assistant Morrisson & Foerster LLP Danzantes Unidos de CA San Jose Jazz Festival	415 424-5144	magdalena.blackmer@gmail.com
3	Francisco Gomez Chair	03/11	760 18th Ave. San Francisco, CA 94121	Manager, Planning, and Administrator Office of the Executive Director State Bar of CA 372 Rich St. Artist Assoc.	415 309-3426	luzluna francisco@gmail.com
4	Rosa E. Jaquez	07/09	242 Fair Oaks San Francisco, CA 94110	After School Program Coordinator Edison Charter Academy School, Carnaval Committee	415 310-2637	rijaquez@edisoncharteracademy.com
5	Luis Enrique-Paez Vice Chair	02/12	3986 28th St. San Francisco, CA 94131	CEO Sr. Construction Mgr. / Owner CUBE Associates, Inc. Resident Engineer Palega Playground Board Tabernacle Community Dev. Corp. USGBC US Green Building Council Construction Mgmt. Assoc. of America	415 235-7476	lepaez@cubeeassoc.com
6	Eduardo Ramirez Treasurer	02/12	488 Anderson St. San Francisco, CA 94110	Mental Health Administrative Officer Minority Veterans Program Coordinator SF Commission of Veteran Affairs Leadership Institute	415 750-2189	eduardo.ramirez@att.net
	Jennie E. Rodriguez Executive Director		3370 24th St. San Francisco, CA 94110		415 845-1661	jennie@missionculturalcenter.org



# CERTIFICATE OF PROPERTY INSURANCE

OP ID: JI

DATE (MM/DD/YYYY)

03/27/2014

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

If this certificate is being prepared for a party who has an Insurable Interest in the property, do not use this form. Use ACORD 27 or ACORD 28.

PRODUCER <b>Andreini &amp; Company-San Mateo</b> License 0208825 220 West 20th Ave San Mateo, CA 94403 Andreini & Company		Phone: 650-573-1111 Fax: 650-378-4381		CONTACT NAME: _____ PHONE (A/C, No, Ext): _____ E-MAIL ADDRESS: _____ PRODUCER CUSTOMER ID: <b>MISSI-1</b>		FAX (A/C, No): _____	
INSURED <b>Mission Cultural Center for Latino Arts</b> <b>2868 Mission Street</b> <b>San Francisco, CA 94110</b>		INSURER(S) AFFORDING COVERAGE <b>INSURER A: North American Elite Ins Co</b> <b>INSURER B:</b> <b>INSURER C:</b> <b>INSURER D:</b> <b>INSURER E:</b> <b>INSURER F:</b>				NAIC # <b>29700</b>	

## COVERAGES

CERTIFICATE NUMBER:

REVISION NUMBER: 001

LOCATION OF PREMISES / DESCRIPTION OF PROPERTY (Attach ACORD 101, Additional Remarks Schedule, if more space is required)  
 Premises: 2868 Mission Street, San Francisco, CA 94110

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE DATE (MM/DD/YYYY)	POLICY EXPIRATION DATE (MM/DD/YYYY)	COVERED PROPERTY	LIMITS
A	<input checked="" type="checkbox"/> PROPERTY	CW800041799502350 Replacement Cost	03/18/2014	03/18/2015	<input checked="" type="checkbox"/> BUILDING	\$ 8,900,000
	CAUSES OF LOSS				<input checked="" type="checkbox"/> PERSONAL PROPERTY	\$ 156,000
	BASIC				BUSINESS INCOME	\$
	BROAD				EXTRA EXPENSE	\$
	<input checked="" type="checkbox"/> SPECIAL				RENTAL VALUE	\$
	EARTHQUAKE				BLANKET BUILDING	\$
	WIND				BLANKET PERS PROP	\$
	FLOOD				BLANKET BLDG & PP	\$
						\$
						\$
	INLAND MARINE	TYPE OF POLICY				\$
	CAUSES OF LOSS					\$
	NAMED PERILS					\$
						\$
	CRIME					\$
	TYPE OF POLICY					\$
						\$
	BOILER & MACHINERY / EQUIPMENT BREAKDOWN					\$
						\$
						\$

SPECIAL CONDITIONS / OTHER COVERAGES (Attach ACORD 101, Additional Remarks Schedule, if more space is required)

City and County of San Francisco, San Francisco Arts Commission is included as Loss Payee per form NAE-AMS-DEC (07/13) & BP12030110 attached.

## CERTIFICATE HOLDER

## CANCELLATION

SFRSFR3

City & County of San Francisco  
 San Francisco Arts Commission  
 25 Van Ness Avenue, #345  
 San Francisco, CA 94102

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.

AUTHORIZED REPRESENTATIVE

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# CERTIFICATE OF LIABILITY INSURANCE

MISSI-1

OP ID: JI

DATE (MM/DD/YYYY)

03/27/2014

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

**IMPORTANT:** If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

<b>PRODUCER</b> Andreini & Company-San Mateo License 020825 220 West 20th Ave San Mateo, CA 94403 Andreini & Company		Phone: 650-573-1111 Fax: 650-378-4361		<b>CONTACT</b> NAME: PHONE: (A/C, No, Ext): FAX (A/C, No): E-MAIL: ADDRESS:																						
<b>INSURED</b> Mission Cultural Center for Latino Arts 2868 Mission Street San Francisco, CA 94110		<table border="1"> <thead> <tr> <th colspan="2">INSURER(S) AFFORDING COVERAGE</th> <th>NAIC #</th> </tr> </thead> <tbody> <tr> <td>INSURER A:</td> <td>Nonprofits Insurance Alliance</td> <td></td> </tr> <tr> <td>INSURER B:</td> <td>Hartford Fire Insurance Co.</td> <td>19682</td> </tr> <tr> <td>INSURER C:</td> <td></td> <td></td> </tr> <tr> <td>INSURER D:</td> <td></td> <td></td> </tr> <tr> <td>INSURER E:</td> <td></td> <td></td> </tr> <tr> <td>INSURER F:</td> <td></td> <td></td> </tr> </tbody> </table>				INSURER(S) AFFORDING COVERAGE		NAIC #	INSURER A:	Nonprofits Insurance Alliance		INSURER B:	Hartford Fire Insurance Co.	19682	INSURER C:			INSURER D:			INSURER E:			INSURER F:		
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INSR LTR	TYPE OF INSURANCE	ADDITIONAL SUBR INSUR	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS
A	<b>GENERAL LIABILITY</b> <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR  GEN'L AGGREGATE LIMIT APPLIES PER: <input type="checkbox"/> POLICY <input type="checkbox"/> PROD <input type="checkbox"/> LOC  <b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED AUTOS <input checked="" type="checkbox"/> HIRED AUTOS <input type="checkbox"/> SCHEDULED AUTOS <input checked="" type="checkbox"/> NON-OWNED AUTOS  <b>UMBRELLA LIAB</b> <input type="checkbox"/> OCCUR <b>EXCESS LIAB</b> <input type="checkbox"/> CLAIMS-MADE <input type="checkbox"/> DEO <input type="checkbox"/> RETENTION \$  <b>WORKERS COMPENSATION AND EMPLOYERS' LIABILITY</b> ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NH) <input type="checkbox"/> Y/N If yes, describe under DESCRIPTION OF OPERATIONS below	X	201402350NPO	03/18/2014	03/18/2015	EACH OCCURRENCE \$ 1,000,000 DAMAGE TO RENTED PREMISES (Ea occurrence) \$ 500,000 MED EXP (Any one person) \$ 20,000 PERSONAL & AOV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 2,000,000 PRODUCTS - COMPOF AGG \$ 2,000,000  COMBINED SINGLE LIMIT (Ea accident) \$ 1,000,000 BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$ EACH OCCURRENCE \$ AGGREGATE \$  WC STATUS: <input type="checkbox"/> STAT <input type="checkbox"/> OTH E.L. EACH ACCIDENT \$ E.L. DISEASE - EA EMPLOYER \$ E.L. DISEASE - POLICY LIMIT \$
B	Crime		57BDDAM2066	03/18/2014	03/18/2015	

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (Attach ACORD 101, Additional Remarks Schedule, if more space is required)  
 City and County of San Francisco, San Francisco Arts Commission, its officers, agents, employees and members are included as additional insured per endorsement CG20260704 as respects to General Liability where required by written contract.

<b>CERTIFICATE HOLDER</b> City & County of San Francisco San Francisco Arts Commission 3rd Floor 25 Van Ness St., #345 San Francisco, CA 94102		<b>CANCELLATION</b> CITSFR3 SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.  AUTHORIZED REPRESENTATIVE <i>Jessica Monney</i>	
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# Mission Cultural Center for LATINO ARTS

A Unique Cultural Experience!

## 2014-15 RATE SHEET

SPACE	MAXIMUM CAPACITY	WEEKDAY MORNING (10-4PM) PER HOUR	WEEKDAY EVENING & WEEKENDS PER HOUR	Per Day (6-8 Hours)	DIMENSIONS
Dance Studio A*	50	\$22.00	\$45.00	\$270.00	24' x 26'
Dance Studio B*	80	\$25.00	\$50.00	\$300.00	42' x 50'
Music Studio C	20	\$20.00	\$40.00	\$240.00	17' x 16'
Art Studio D	50	\$22.00	\$45.00	\$270.00	41' x 31'
Dance Studio E*	25	\$20.00	\$40.00	\$240.00	20' x 35'
La Salita (Meeting Room)	25	\$20.00	\$40.00	\$240.00	---
Large Gallery	150	\$65.00	\$85.00	\$510.00	3,231 Sq. Ft.
Inti-Raymi (Small Gallery)	50	\$40.00	\$55.00	\$330.00	1,469 Sq. Ft.
Lobby	50	\$22.00	\$45.00	\$270.00	50' x 19'
Theater**	150	\$70.00	\$120.00	\$720.00	47' x 16'
Theater and Lobby	---	\$92.00	\$165.00	\$990.00	---
Theater with Light and Sound Tech	---	\$105.00	\$155.00	\$930.00	---
Theatre, Light and Sound Tech, and Lobby	---	\$127.00	\$200.00	\$1200.00	---

\*Studios A, B and E are only for dance purposes only.

\*\*Please explain on the Event Proposal Sheet the nature of the lobby purpose

SERVICE	EVENT RATE	
Website Advertisement	\$30.00	
EQUIPMENT (Inventory)	EVENT RATES	
Projector	\$35.00	
Portable Screen	\$15.00	
Microphones	\$15.00	
DVD Player	\$15.00	
Portable Sound System	\$60.00	
Folding Metal Chairs (40)	\$1.00	
Mini Round Cocktail Table (8)	\$7.00	
8 foot Table (3)	\$12.00	
6 foot Table (4)	\$10.00	
4 foot Table (3)	\$8.00	
5 foot Round Table (1)	\$10.00	
Podium	\$12.00	
Coat Hanger	\$12.00	
Platform	\$15.00	
STAFF	HOURLY RATES	WHOLE DAY RATES
House Manager	\$35.00	\$180.00
Light and Sound Tech	\$35.00	\$180.00
** House tech consultant fee	\$120.00 per rental	

## Mission Grafica

### Studio Hours:

Tues-Fri: 10am-6pm

Sat: 10am-5pm

Phone: 415-643-2786

[info@missionculturalcenter.org](mailto:info@missionculturalcenter.org)



MISSION CULTURAL CENTER  
FOR LATINO ARTS  
1977-2012  
35 YEARS OF ART & CULTURE

### Studio Rental and Services

#### Studio Rental

1 day \$35

1 month \$125

Monthly rentals include a flat fee and storage area

#### Textile Studio Rental

1 day \$45

1 week \$125

### Cleaning, Coating and Exposing

Small Screen (11"x14" or smaller) \$10

Standard Screen (18"x22) \$15

Large Screen (24"x36 or larger) \$20/\$25

### Studio Rentals Include

Space and equipment for printing

Exposure unit and wash out sink

Drying racks

You must bring your own screen and supplies for classes and rentals

## Printmaking Class Schedule

### Screenprinting: \$15/class

Day	Time	Instructor
Tuesday	6-9	Irina Yeh
Thursday	6-9	Calixto Robles
Saturday	11-2	Calixto Robles

### Student Supply List:

Your image on acetate (2 copies)

Screen

Emulsion

Water-based screen printing ink (paper or textile)

Newsprint

Plastic containers for mixing inks (no food containers)

Tape, clear packaging tape & masking tape

What you are printing on: paper or cloth

### Relief: \$15/class

Day	Time	Instructor
Thursday	6-9	Gustavo Mora

### Student Supply List:

Linoleum or wood plates

Paper (Rives BFK, Arches, Stonehenge, etc)

Ink

Newsprint

### Etching and Monotype: \$15/class

To be announced

ALL CLASSES ARE DROP-IN AND WELCOMED  
TO BEGINNERS



## NARRATIVE QUESTIONS:

The San Francisco Arts Commission's Cultural Center Program is prioritizing the following four goals based on our Charter Mandate and the 2014-2019 Strategic Plan. Please use **up to four pages** to describe how your organization will achieve these goals this year noting SMART (specific, measurable, attainable, realistic, and time-sensitive) goals, objectives and outputs.

- **Support cultural equity and access to high quality arts experiences for all**
  - What are your programmatic and curatorial goals? What is your organization's creative decision making process? How is your constituency engaged in developing programs?
  - How does your organization serve a diverse audience? Who is your current audience and how will you assess this?
- **Support artists and arts organizations**
  - How does your organization provide employment or earned income opportunities for artists?
  - How does your organization provide technical assistance and professional development opportunities for artists and arts administrators?
  - What is your organization's strategy for integrating these opportunities into programming?
  - What are the needs around artist work, rehearsal, and presentation space in your community? How is your organization addressing those needs?
- **Play a critical role in strengthening neighborhoods and communities**
  - How does your organization gather information about community needs? How does your organization decide to create and implement programming that responds to those needs?
  - What kinds of artistic collaborations (creative decision making between the Center and one or more external partners with a written agreement outlining goals, roles, and responsibility) will your organization foster with artists, arts organizations, service organizations, non-arts entities, and other community stakeholders?
- **Invest in a vibrant arts community**
  - How does your organization develop staff and artistic leadership that can contribute to the arts ecosystem? What systems are in place to encourage and allow them to do this work?
  - In what way does your organization strive to provide livable wages and benefits to your staff?

- **Support cultural equity and access to high quality arts experiences for all**

SOMArts engages individuals and organizations across a broad range of programs that include support services and artistic projects. Support services include rentals, technical/logistical/marketing assistance, professional development and fiscal sponsorship. Artistic projects include: classes, exhibitions, performances and interpretive/education activities.

**Our priorities & goals include:**

**-Accessibility.** SOMArts seeks to maintain the number of organizations who receive support services at 80 or more art and culture nonprofits, including ~75% with budgets under \$1.5million. Other metrics we assess include geographic distribution of Neighborhood Arts services, and the feedback we receive from participants about their experiences working with us.

**-Dimensionality.** To serve its mission of promoting art on the community level and fostering appreciation of and respect for all cultures, SOMArts strives to serve a community that reflects the racial, social and economic diversity of San Francisco and includes artists at all levels of practice. A part of our planning process is ongoing program development meetings where the executive director, curator and director of community engagement evaluate the specific cultural communities engaged in creating each show, the ways they are aligned and connected with support services, and opportunities to deepen relationships. This conversation often continues in bi-monthly staff meetings to include more SOMArts workers, and program directors present to the board approximately once a year.

**-Need.** SOMArts' investment is often determined by perceived need. For example, an ongoing partner who rents space for a youth program might need additional subsidy due to their financial circumstance. Or, a performance group might approach us because they lost access to a venue due to increased rent, renovation or closure. Need often falls outside of the "formal" structure of our programs but is in keeping with the spirit of flexibility and "first response" that has made SOMArts a consistent resource for under resourced communities and organizations. A goal this year is to continue to align and refine direct-participant surveys (artists, audiences, curators and students) to look at quality of experience as well as different types of diversity including: race/ethnicity, age, gender, household income, political affiliation, marital status and educational attainment. SOMArts will send at least 3 post event surveys to audiences of 500 or more, and will survey all artists who exhibit in SOMArts-produced exhibitions, with a goal of a 25% response rate. SOMArts will send an annual survey to organizations that participate in the Affordable Space and Technical Services programs.

SOMArts serves a broad range of artists as well as art and culture organizations, and the respective audiences connected to those artists and organizations. Communities of practice, cultural communities and communities that align themselves with the social justice



based missions of nonprofits who participate in the Affordable Space Program all converge at SOMArts.

- **Support artists and arts organizations**

All artistic projects of SOMArts include paid work for artists. In many cases an exhibition or performance may involve over 30 artists, several of whom are anchor artists who are commissioned. In FY14 SOMArts paid 35 artists commissions and 28 individuals artist fees. Of SOMArts' 20 workers who are scheduled weekly, 11 exhibited, curated or performed professionally in San Francisco last year. Most of SOMArts' paid contractors who provide installation and project assistance are working artists who are connected to SOMArts through their creative practice. Exhibiting artists are also offered earned income opportunities through gallery sales, commissions based on project or exhibition specific grants, and box office revenue sharing.

SOMArts provides no bar to entry opportunities for performing and visual artists to exhibit their work onstage at *The News: Fresh Queer Performance* & in The Ramp Gallery. Recurring low bar to entry opportunities include open calls for the annual Day of the Dead exhibition and performance evening Gathering the Embers as well as other exhibitions on a case-by-case basis.

The Commons Curatorial Residency provides three projects annually a \$3,000 curator honorarium, 40+ hours of project-specific technical assistance and 40 hours in one on one mentorship and planning support from SOMArts' senior staff.

SOMArts partners with ArtSpan to annually offer 9 low-cost (\$10, NOTAFLOF) professional development workshops that are free for SOMArts exhibiting artists and address topics ranging from marketing using new technology to tax preparation for artists.

SOMArts also provides space to enhance artistic skills through weekly volunteer run life drawing workshops, free ceramics classes for youth, free darkroom photography classes for low-income and homeless populations, affordable printmaking classes and more in partnership with SFAI City Studio, Sixth Street Photography Workshop, and Chrysalis Print Studio. Additionally, the annual one-day-only event Makers, Music & Mimosas provides up to 80 people with 8 free arts workshops taught by MFA students.

Additionally, in 2014-15 SOMArts will produce The News: Curatorial Best Practices Roundtable, a discussion engaging more than 25 curatorial voices from local arts organizations as well as independent curators and cultural producers to discuss aspects of the curatorial process in order to share their challenges, innovative ideas and resources with one another. This event will generate an evolving, publicly accessible shared document of best practices that will nurture a community of queer performing artists & performance curators.

In addition to providing 24 young artists with an exhibition opportunity that reaches an audience of over 500 at the opening event alone, SOMArts also provides critical networking opportunities for artists exhibiting in The San Francisco Foundation and SOMArts Murphy and Cadogan Contemporary Art Awards exhibition by inviting gallerists, residency and grant makers, and other cultural thought leaders to an invitation-only networking reception. Rather than a date, artists are encouraged to bring as their guest a mentor or advocate of their work who may help them forge new connections.

In 2013-14 SOMArts was open with public events, exhibitions or workshops 328 days to address the need for studio, rehearsal and presentation space. This does not include additional days when the building was active for installation and rehearsal.

- **Play a critical role in strengthening neighborhoods and communities**

The Affordable Space Program provides more than 40 nonprofits annually with critical space to fundraise and present their own creative programming at deeply discounted rates, and SOMArts Technical Services program subsidizes the cost of staging, bleachers, revue stands, projection screens and PA systems for community events.

SOMArts has a history of flexible response to the needs of the community, providing deeper discounts than those offered through the SOMArts Affordable Space Program and collaborating on a case-by-case basis with artists and communities whose projects are challenged to find space and support. Past examples include THIS IS WHAT I WANT performance festival and People of Color Zine Project's #RACERLOT Tour. The News: Fresh Queer Performance was created specifically to fill an artist-identified need for no bar to entry performing opportunities for new work and developing work.

SOMArts monitors racial, social and economic shifts in San Francisco to responds to the needs of under resourced communities. For example, the decision to focus the curriculum of Flag Stories: Citizenship Unbound on Muslim and non-Muslim youth was determined in response to research about the growing Bay Area Muslim community. The program engaged complex issues of cultural integration and collaboration across ethnic, religious, cultural and generational lines.

Specific goals for obtaining applications that reflect under-resourced communities are reassessed with each season of Commons Curatorial Residency recruitment.

Collaborations planned for 2014-15 include participation in the Neighborhood News Network (an ongoing partnership with BAVC). SOMArts is participating in numerous group discussions about advocacy which could lead to deeper collaboration within the year. We are collaborating with ArtSpan and Quiet Lightning for a literary event in October to connect more visitors with the Dia de los Muertos and ArtSpan exhibitions. Programming and

promotional partnerships related to the SOMArts Commons Curatorial Residencies include Lava Mae (mobile showers) and the Longmore Institute on Disability. Bayview Opera House is a creative collaborator for the December exhibition Place/Displaced along with the 3.9 Collective.

- **Invest in a vibrant arts community**

Full-time and part-time staff members can receive paid time to attend training and are encouraged to attend professional development and networking opportunities and professional development opportunities are shared through all-staff emails. Three staff members regularly attend Emerging Arts Professionals events, including the annual EAP Symposium. Three will participate in a committee focused on public programming for Fall 2014 exhibitions at the de Young museum. Additional planned activities include: diversity training "Communicating Across Differences" by CompassPoint (6 staff members), EMS training (2 staff members), forklift certification (3 staff members) and BAVC media training (2 staff members). SOMArts Executive Director, Lex Leifheit, will participate in National Arts Strategies' Chief Executive Program for Community & Culture. SOMArts Curator Melorra Green serves on the board of Arts Providers Alliance and the Graffiti Advisory Board.

Two staff members will gain management experience by overseeing the work of part and full-time fellows, interns and associates, and four will act in a supervisory role for volunteer crews ranging from 2-25.

Like most organizations SOMArts is struggling to keep pace with the steep increase in cost of living in San Francisco. The organization participates annually in the Northern California Nonprofit Compensation Survey and evaluates the report to compare its compensation to those of similar organizations. Additionally, SOMArts refers to the Insight Center for Community and Economic Development's Family Self Sufficiency Standard as a guide for livable wages in San Francisco.

## DATA COLLECTION:

This information ties in to the goals and objectives you've described in your narrative response. They should be consistent with your narrative and your financial reports.

1. Total amount of money expected to be spent on artist fees and commissions: \$33,660  
Please do not include money paid by fiscally sponsored projects.
2. Total percent of your budget expected to be spent on artist fees and commissions? (\$ paid to artists/total expenses): 3%
3. Total value of space provided for arts and cultural activity, according to your organization's published rates: \$183,067
4. Total value of discounts provided on space for arts and cultural activity: \$ amount \$99,325 and % 54% (\$ received/true value based on published rates)
5. Total value of support services provided for arts and cultural activity, according to your organization's published rates: \$238,976
6. Total value of discounts on support services provided: \$ amount \$57,489, and percentage (discount amount /actual value) 24%
7. Number of artistic collaborations (defined above): 19
8. Average amount of money spent on professional development per FTE (\$ spent/# of FTE): \$1092
9. Number of employees who attended professional development activities: 20

## BUDGET AND REVENUE TARGET:

Complete the following budget for FY15 following the definitions described by the CCDP.

**Budget notes are required** for 1) the line items with an asterisk and 2) for significant changes from the previous year (increase or decrease by 50 percent) to explain external or unusual factors and how you arrived at those figures.

	<b>EARNED</b>	
1	Admissions	0
2	Ticket Sales	33029
3	Tuitions	300
4	Workshop & Lecture Fees	8100
5	Touring Fees	0
6	Special Events - other	0
6a	Special Events - Non-fundraising	0
7	Gift Shop/ Merchandise	0
7a	Gallery/Publication Sales	750
8	Food Sales/ Concession Revenue	11500
8a	Parking Concessions	0
9	Membership Dues/Fees	0
10	Subscriptions - Performance	0
10a	Subscriptions - Media	0
	Contracted Services/ Performance Fees	76435
11		
12	Rental Income - Program Use	202134
13	Royalties, Rights & Reproductions	0
14	Advertising Revenue	0
15	Sponsorship Revenue	0
16	Investments-Realized Gains/Losses	0
17	Investments-Unrealized Gains/Losses	0
18	Interest & Dividends	3319
19	Other Earned Revenue	0
20	<b>Total Earned Revenue</b>	<b>335567</b>
	<b>SUPPORT</b>	
21	Trustee/ Board Contributions	3250
22	Individual Contributions	10000
23	* Corporate Contributions	500
24	* Foundation Contributions	37330
26	* Government - County	716377
27	* Government - State	0
28	* Government - Federal	0
28a	Tribal Contributions	0
29	Special Events - Fundraising	7616

30	* Other Contributions	0
30c	Related Organization Contributions	0
31	* In-Kind Contributions	1000000
32	Net Assets Released from Restrictions	11525

33	<b>Total Contributed Revenue and Net Assets Released from Restrictions</b>	1786598.00
34	Total Earned and Contributed	2122165.00
	Total Earned and Contributed (minus your SFAC allocation)	425788
	Previous Year's Total Revenue	2222396
	Was the 20% Revenue Target met?	yes
	Of the total unrestricted revenue reported on line 34, what was the total amount intended for operating/programmatic purposes?	2122165
37	Of the total unrestricted revenue reported on line 34, what was the total amount intended for capital purposes?	0
38	Total Operating and Capital Revenue	2122165

	EXPENSES	TOTAL ORG.	SFAC GRANT
1	* Salaries	530474	390000
2	Commissions	0	0
3	Payroll Taxes	49792	38000
4	Health Benefits	56181	50000
5	Disability	0	0
6	Workers' Compensation	18316	0
7	Pension and Retirement	0	0
8	* Benefits, Other	8061	0
9	Total Salaries and Fringe	662824	478000
2	Accounting	4450	3000
3	Advertising and Marketing	18146	3000
4	Artist Commission Fees	15700	0
4a	Artist Consignments	0	0
5	Artist & Performers - Non-Salaried	17960	0
6	Audit	8250	8250
7	Bank Fees	235	0
8	Repairs & Maintenance	26180	20000
9	Catering & Hospitality	7525	0
10	Collections Conservation	0	0
11	Collections Management	0	0
12	Conferences & Meetings	0	0
13	Cost of Sales	5100	0
14	Depreciation	34152	0

15	Dues & Subscriptions	1100	0
16	Equipment Rental	2600	2400
17	Facilities - Other	0	0
18	Fundraising Expenses - Other	0	0
19	Fundraising Professionals	5000	0
20	* Grantmaking Expense	100231	101688
21	Honoraria	0	0
22	In-Kind Contributions	1000000	0
23	Insurance	18452	10000
24	Interest Expense	0	0
25	Internet & Website	6200	2500
26	Investment Fees	0	0
27	Legal Fees	13500	0
28	Lodging & Meals	1250	0
29	* Major Repairs	3000	3000
30	Office Expense - Other	800	0
31	* Other	0	0
32	Postage & Shipping	1250	500
33	Printing	1200	0
34	Production & Exhibition Costs	7100	0
34a	Programs - Other	45120	13000
35	Professional Development	15287	2000
36	* Professional Fees: Other	26784	10000
37	Public Relations	1050	1000
38	Rent	32126	31253
38a	Recording & Broadcasting Costs	0	0
38b	Royalties/Rights & Reproductions	0	0
39	Sales Commission Fees	0	0
39a	Security	0	0
40	Supplies - Office & Other	9500	5000
41	Telephone	6000	3786
42	Touring	0	0
43	Travel	2874	0
44	Utilities	21208	18000
45	<b>TOTAL EXPENSE</b>	<b>2122165</b>	<b>716377</b>
	Total Expenses Less In-kind	1122165	
46	Change in Net Assets		

## NOTES:

### Income

#23 Corporate Contributions: Rainbow Grocery, Patxi's Pizza

#24 Foundations: \$3k Zellerbach, \$25k The San Francisco Foundation, \$8580 Museums Connect, \$750 CCI

#26 Local Grants: SFAC Hotel Tax SOMArts \$614,689; SFAC HTF APICC, \$101,688;

#30 Other Contributions: decrease this year due, most contributions are individual or foundation

#31 In-Kind Contributions: Rent \$980000; Sales Force \$15000; CIEE (full-time curatorial associate) \$5,000.

**Expenses**

#1 Salaries: Admin \$100,011; Fundraising \$11,842; Programming \$384,243; Facility \$34,378

#5 Artists & Performer payments decreased due to Prev Year one-time project grant for Flag Stories.

#8 Other Benefits: Local 16

#20 Grantmaking: Asian Pacific Islander Cultural Center's SFAC Line Item Funds

#21 Previous year was for honoraria paid to youth for participation in Flag Stories

#29 Major Repairs: \$3,000 contingency for repairs as needed

#31 n/a

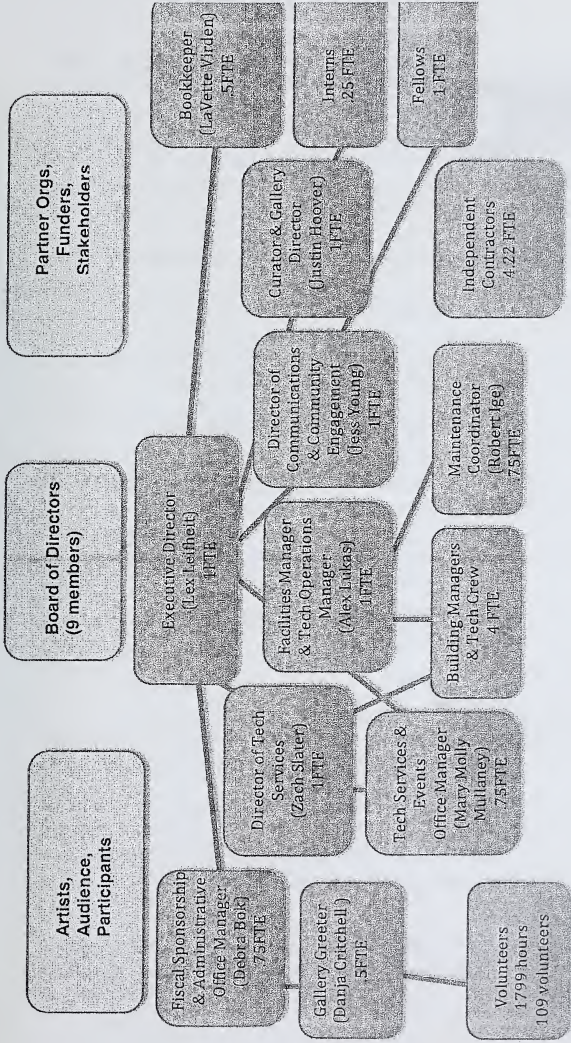
#34 SOMArts production and exhibition costs were higher last year due to Flag Stories project grant.

#36 Professional Fees Other: IT support and strategic planning

#38 Rent increased because SOMArts returned to Building 21 at a much higher market rate

#43 Travel was higher in FY14 due to Flag Stories

# SOMArts Cultural Center: Organizational Chart 2014-15



Tech Services Crew: Damond McFarland, Jose Salazar, Zach Slater & Seasonal Employees\*

Building Managers & Technicians: Cathie Anderson, Katie Gilmartin, Alex Lukas, Dion Reiner-Guzman, Alex Turner, Colin Johnson, Rene Yanez & Seasonal Employees\*

\*Several employees work as both building managers and technical service crew members when needed. Rene Yanez is also Director of Special Projects, and oversees Day of the Dead (1 FTE)

Independent Contractors: FTE estimate based on total professional fees averaged at \$24/hr

Zachary Slater



#### Education

Urban Pioneer Charter High school

#### Work Experience

Juice It- Prepared smoothies and general maintenance of equipment and shop.

Community Bridges Beacon- Helped organize youth community events and directed a youth recording studio program.

SOMArts - Design and construct scaffold stages and roofs for community events. General warehouse maintenance and forklift operations. Assist in maintenance and installation of lighting ,sound and lite construction for art gallery.

Island Creative- Build and prepare sets for special events. General warehouse maintenance and loading of 52ft trucks.

WOOF Rigging- Assist in rigging installations of hung props. Setup temporary flags for outdoor events.

Local 16- Assist in setup staging, lighting , sound and rigging and take down of large events. Clients include: PRG, ICM, Point productions, ACT, APE, Brown United, American Stage Co, Stage Rigging, Live Nation.

Local 510- Assist in assembly of trade show display booths.

#### Skills

Forklift Certified

Drive 24' trucks and pull trailers

Construct Scaffold safely

General construction skills (painting, framing, Sheetrock)

Scissor lift operator

General assembly of PA sound systems

# Whistleblower Policy

SOMArts Cultural Center is committed to providing the best possible working conditions for its employees and as part of this commitment encourages an open and honest atmosphere in which any problem, complaint, suggestion, or question receives a timely response. To this end, SOMArts has enacted a "whistle blower" policy to protect any employee who reports what he or she believes in good faith to be an action, practice or policy that: appears questionable or suspicious in nature with respect to SOMArts's finances or SOMArts's obligation to comply with applicable laws and regulations or violates any state or federal law or regulation (e.g., corruption, malfeasance, bribery, theft or misuse of property, fraud, or coercion); involves an unjustified expenditure of funds; or involves gross misconduct, gross incompetence, or gross inefficiency (hereinafter collectively referred to as "Financial and Legal Matters"). This policy further ensures that there shall be no form of retaliation taken against an employee who makes such a report. In situations where conduct falls under SOMArts's Harassment or Discrimination Policy, the steps cited in those policies should be followed.

## Employee Concerns and Complaints

Each employee of SOMArts has the individual responsibility to report complaints or concerns regarding Financial and Legal Matters promptly.

Employees of SOMArts may direct concerns and/or complaints regarding Financial and Legal Matters to the Chair of the Board. The current Chair of the Board is Brian Freeman.

For concerns and complaints regarding conduct which falls under SOMArts's Harassment or Discrimination Policy, the steps cited in those policies should be followed. However, employees have the option to report complaints or concerns regarding these matters to the Board Chair as well.

Reporting procedures, will be provided to new hires, publicized to employees two times a year at staff meetings, and in the timesheet

binder.

## Protection against Retaliation

SOMArts is committed to the policy that no one will be subject to retaliation because of a good faith report of a concern or complaint regarding Financial and Legal Matters, including any alleged violation of law or policy. This policy extends to discrimination against employees in any of the terms and conditions of their employment, including but not limited to job assignment, promotion, compensation, training, discipline and termination, because of a good faith report. Any suspected acts of retaliation must be reported immediately to the Board Chair.

## Submission of Concerns and Complaints by Interested Parties other than Employees

Submission of complaints and concerns regarding Financial and Legal Matters may be submitted by individuals not employed by SOMArts ("Interested Parties"). Interested Parties may communicate concerns and complaints regarding Financial and Legal Matters by regular mail sent to:

Board Chair c/o Director's Office  
SOMArts Cultural Center 934 Brannan Street San Francisco 94103.

### Treatment of Concerns and Complaints

Upon receipt of a concern or complaint relating to Financial and Legal Matters, from whatever source, the Board Chair will, to the extent practicable, acknowledge receipt of the concern or complaint to the person who submitted it. Further, the Board Chair will inform the Board of all reported concerns and complaints relating to Financial and Legal Matters as appropriate.

## Investigations of Concern and Complaints

The Board Chair, with assistance from Board members if so desired, will investigate any report regarding Financial and Legal Matters and

concerns relating to defalcations, thefts or fraud (1) on his or her own, (2) with any other senior management employee of SOMArts he or she deems appropriate, (3) outside counsel, or (4) an outside party, auditor or consultant he or she deems appropriate. The Board's authority to investigate does not preclude an investigation by senior management or other appropriate persons.

Confidentiality will be maintained to the extent reasonably practicable, consistent with applicable law and policy. The need to conduct an adequate investigation may be necessary to determine resolution of the matter or corrective action.

## Corrective Action

If the investigation of the concern or complaint indicates that a violation of law, regulations or policy has occurred, the Board Chair may present the findings of the investigation to senior management who will determine appropriate disciplinary measures or other corrective action. Senior management shall inform the Board Chair of its decision regarding disciplinary measures or corrective action prior to implementing such measures. The Board Chair may confer with senior management regarding the appropriateness of the disciplinary measures or corrective action proposed.

## Reporting and Retention of Matters and Investigations

The Board Chair will maintain a log of all concerns and complaints that relate to Financial and Legal Matters and concerns relating to defalcations, thefts or fraud that are received. The Board Chair shall track the receipt, investigation, and resolution of all such concerns and complaints, and the Chair shall provide periodic reports thereof to the Executive Committee.

Copies of records relating to concerns and complaints received will be maintained.



## **SOMArts Cultural Center ADA Nondiscrimination Policy**

SOMArts Cultural Center does not discriminate on the basis of disability in admission or access to the South of Market Cultural Center, treatment of or employment in, its services, programs or activities.

Upon request, accommodation will be provided to allow individuals with disabilities to participate in SOMArts services, programs and activities. SOMArts has a designated coordinator to facilitate compliance with the Americans with Disabilities Act of 1990 (ADA), as required by Section 35.107 of the U.S. Department of Justice regulations, and to coordinate compliance with Sections 504 and 508 of the Rehabilitation Act of 1973.

While the above laws mandate equal access to people with disabilities, SOMArts makes it a priority to establish a work place and environment that embraces the spirit of the law ensuring an optimal experience for all. SOMArts has updated signs in its facility to accommodate individuals with disabilities and had these evaluated for future improvements. Upon request, information will be made available in alternative formats such as large print, computer disc, or via the SOMArts website. SOMArts accessibility policy and appropriate access symbols are listed in all publications. SOMArts' Technical Services program helps other organizations throughout the city make their street fairs and festivals accessible through the provision of equipment to serve this specific purpose.

SOMArts understands the physical limitations of the South of Market Cultural Center. Along with its landlord, the San Francisco Arts Commission, SOMArts is committed to addressing the facility's needs to eliminate physical barriers inside the venue through long term planning. This effort, combined with an ongoing array of services, has established the South of Market Cultural Center as a venue to be enjoyed by all audiences.



## SOMArts Cultural Center

### Sexual Harassment Policy

SOMArts Cultural Centers position is that sexual harassment is a form of misconduct that undermines the integrity of the employment relationship. All employees have the right to work in an environment free from all forms of discrimination and conduct which can be considered harassing, coercive, or disruptive, including sexual harassment. Anyone engaging in harassing conduct will be subject to discipline, ranging from a warning to termination.

**What is sexual harassment?** Sexual harassment is defined as any unwanted physical, verbal or visual sexual advances, requests for sexual favors, and other sexually oriented conduct which is offensive or objectionable to the recipient, including, but not limited to: epithets, derogatory or suggestive comments, slurs or gestures and offensive posters, cartoons, pictures, or drawings.

**When is conduct unwelcome or harassing?** Unwelcome sexual advances (either verbal or physical), requests for favors and other verbal or physical conduct of a sexual nature constitute sexual harassment when:

- submission to such conduct is either an explicit or implicit term or condition of employment (e.g., promotion, training, timekeeping or overtime assignments)
- submission to or rejection of the conduct is used as a basis for making employment decisions (hiring, promotion, termination)
- the conduct has the purpose or effect of interfering with an individual's work performance or creating an intimidating, hostile, or offensive work environment

**What is *not* sexual harassment?** Sexual harassment does not refer to occasional compliments of a socially acceptable nature. It refers to behavior that is not welcome, that is personally offensive, that debilitates morale, and that, therefore, interferes with work effectiveness.

**What should you do if you are sexually harassed?** If you feel that you have been the recipient of sexually harassing behavior, report it immediately to the Executive Director or other supervisor. It is preferable to make a complaint in writing, but you can accompany or follow up your written complaint with a verbal complaint.

If your supervisor is the source of the harassing conduct, report the behavior to that person's supervisor or to the SOMArts Cultural Center Board of Directors.

*Your identity will be protected and you will not be retaliated against for making a complaint.*

**What happens after a complaint is made?** Within 2 days after a written complaint is made, a supervisor or other person designated by the Executive Director, will investigate the complaint. The person will speak with possible witnesses and will speak with the person named in your complaint. *Your anonymity will be protected to the extent possible.*

Depending on the complexity of the investigation, you should be contacted within four days about the status of your complaint and whether action is being taken.

## **Equal Employment Opportunity**

Our organization is committed to equal employment opportunity. We will not discriminate against employees or applicants for employment on any legally-recognized basis ["protected class"] including, but not limited to: veteran status, uniform servicemember status, race, color, religion, sex, national origin, age, physical or mental disability, genetic information or any other protected class under federal, state, or local law.

In California, the following are a protected class: race; religious creed; color; national origin; ancestry; physical disability; mental disability; medical condition, including genetic characteristics; genetic information; marital status; sex; pregnancy, childbirth or related medical conditions; actual or perceived gender; gender identity or expression; sexual orientation; civil air patrol membership; service in the military forces of the State of California or of the United States; off duty tobacco usage; and age [40 or over]. Included in the definition of each protected category is the perception of membership in a protected category and an individual's association with an actual or perceived member of a protected category.

You may discuss equal employment opportunity related questions with the executive director or any other member of management.

# BOARD OF DIRECTORS

<b>President</b>	<b>Brian Freeman</b>	Playwright, Director, former director of the Pomo Afro Homos theater group, member since 1998.
<b>Vice-President/ Secretary</b>	<b>Iris Fluellen</b>	Development Director of Omega Boys Club, member since May 6, 2009.
<b>Treasurer</b>	<b>Peter Sizgoric</b>	Investment Associate, Morgan Stanley, member since 2011
<b>Members</b>	<b>Jacob Foster</b>	Attorney, member since 2010.
	<b>Rhodesa Jones</b>	Co-artistic Director of Cultural Odyssey, founder of the Medea Project, actress, dancer, singer, writer and teacher, member since 1994.
	<b>Lex Leifheit</b>	SOMArts executive director, ex-officio member since October 2008.
	<b>Josette Melchor</b>	Executive Director and Co-Founder of Gray Area Foundation For The Arts (GAFFTA.) member since 2012.
	<b>Dorothy Santos</b>	Arts Editor and Curator, Asterisk SF Magazine + Gallery, Blogger for ZERO1: The Arts and Technology Network and Gray Area Foundation for the Arts, member since 2012.
	<b>Sherry Suisman</b>	Senior Program Associate, Career Ladders Project. Member since 2010



# CERTIFICATE OF LIABILITY INSURANCE

OP ID: 1

DATE (MM/DD/YYYY)

10/18/13

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

**IMPORTANT:** If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

PRODUCER <b>BPIA Business Professional Insurance Associates</b> 1519 South B Street San Mateo, CA 94402		650-341-4484 650-341-4465	CONTACT NAME: PHONE (A/C, No, Ext): E-MAIL ADDRESS: PRODUCER CUSTOMER ID #: <b>SOMAR-1</b>	FAX (A/C, No):
INSURED <b>SOMARTS Cultural Center</b> 934 Brannan St San Francisco, CA 94103		INSURER(S) AFFORDING COVERAGE <b>INSURER A: New York Marine &amp; Gen. Ins. Co</b> INSURER B: INSURER C: INSURER D: INSURER E: INSURER F:		

COVERAGES      CERTIFICATE NUMBER:      REVISION NUMBER:

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR LTR	TYPE OF INSURANCE	ADDITIONAL INSURANCE	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXPI (MM/DD/YYYY)	LIMITS
	GENERAL LIABILITY <input type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input type="checkbox"/> OCCUR  GEN'L AGGREGATE LIMIT APPLIES PER: <input type="checkbox"/> POLICY <input type="checkbox"/> PRO. <input type="checkbox"/> LOC					EACH OCCURRENCE \$ DAMAGE TO RENTED PREMISES (Ea occurrence) \$ MED EXP (Any one person) \$ PERSONAL & ADV INJURY \$ GENERAL AGGREGATE \$ PRODUCTS - COM/POP AGG \$ \$
	AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED AUTOS <input type="checkbox"/> SCHEDULED AUTOS <input type="checkbox"/> HIRED AUTOS <input type="checkbox"/> NON-OWNED AUTOS					COMBINED SINGLE LIMIT (Ea accident) \$ BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$ \$ \$
	UMBRELLA LIAB <input type="checkbox"/> OCCUR EXCESS LIAB <input type="checkbox"/> CLAIMS-MADE DEDUCTIBLE RETENTION \$					EACH OCCURRENCE \$ AGGREGATE \$ \$ \$
A	WORKERS COMPENSATION & EMPLOYERS LIABILITY ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NY) If yes, describe under DESCRIPTION OF OPERATIONS below	Y/N <input type="checkbox"/> N/A	WC201300000411	10/27/13	10/27/14	<input checked="" type="checkbox"/> 1 WC STATUTORY LIMITS E.L. EACH ACCIDENT \$ 1,000,000 E.L. DISEASE - EA EMPLOYEE \$ 1,000,000 E.L. DISEASE - POLICY LIMIT \$ 1,000,000

DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES (Attach ACORD 101, Additional Remarks Schedule, if more space is required)  
 Proof of Insurance.

## CERTIFICATE HOLDER

City & County of San Francisco  
 San Francisco Arts Commission  
 25 Van Ness Avenue  
 San Francisco, CA 94102

## CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.

AUTHORIZED REPRESENTATIVE

*[Signature]*

## POLICY INFORMATION PAGE ENDORSEMENT

NOV 7 2013

The following item(s)

- ☐ Insured's Name (WC 89 06 01)      ☐ Item 3.A. States (WC 89 06 11)  
☐ Policy Number (WC 89 06 02)      ☐ Item 3.B. Limits (WC 89 06 12)  
☐ Effective Date (WC 89 06 03)      ☐ Item 3.C. States (WC 89 06 13)  
☐ Expiration Date (WC 89 06 04)      ☐ Item 3.D. Endorsement Numbers (WC 89 06 14)  
☐ Insured's Mailing Address (WC 89 06 05)      ☒ Item 4.\* Class, Rate, Other (WC 89 04 15)  
☐ Experience Modification (WC 89 04 06)      ☐ Interim Adjustment of Premium (WC 89 04 16)  
☐ Producer's Name (WC 89 06 07)      ☐ Carrier Servicing Office (WC 89 06 17)  
☐ Change in Workplace of Insured (WC 89 06 08)      ☐ Interstate/Intrastate Risk ID Number (WC 89 06 18)  
☐ Insured's Legal Status (WC 89 06 10)      ☐ Carrier Number (WC 89 06 19)

is changed to read:

The following Waiver of Subrogation is hereby added to the Policy.

See page WC 04 03 06.

\* Item 4. Change To:

Classifications	Code No.	Premium Basis Total Estimated Annual Remuneration	Rate Per \$100 of Remuneration	Estimated Annual Premium

Total Estimated Annual Premium \$ 16,795

Minimum Premium \$

Deposit Premium \$

All other terms and conditions of this policy remain unchanged.

New Estimated Premium	16,795.00	New Estimated Tax	807.00
Less Previously Billed	16,695.00	Less Previously Billed	807.00
Additional Due	100.00	Additional Due	0.00

This endorsement changes the policy to which it is attached and is effective on the date issued unless otherwise stated.

(The information below is required only when this endorsement is issued subsequent to preparation of the policy.)

Endorsement Effective Date: 10/27/2013    Policy No. WC201300000411    Endorsement No. 1  
 Policy Effective Date: 10/27/2013 to 10/27/2014    Premium \$ 100.00  
 Insured: SOMARTS Cultural Center

DBA:

Carrier Name / Code: New York Marine and General Insurance Company

NCCI Carrier Code No. 28746

WC 89 06 00 A

Countersigned by \_\_\_\_\_

Ed. 7-87

## WAIVER OF OUR RIGHT TO RECOVER FROM OTHERS ENDORSEMENT-- CALIFORNIA

We have the right to recover our payments from anyone liable for an injury covered by this policy. We will not enforce our right against the person or organization named in the Schedule. (This agreement applies only to the extent that you perform work under a written contract that requires you to obtain this agreement from us.)

You must maintain payroll records accurately segregating the remuneration of your employees while engaged in the work described in the Schedule.

The additional premium for this endorsement shall be 0.001% of the California workers' compensation premium otherwise due on such remuneration.

## Schedule

## Person or Organization

City & County of San Francisco  
Port of San Francisco  
Pier One  
San Francisco, CA 94111

## Job Description

Insured rents office space at Pier 70

This endorsement changes the policy to which it is attached and is effective on the date issued unless otherwise stated.

(The information below is required only when this endorsement is issued subsequent to preparation of the policy.)

Endorsement Effective Date: 10/27/2013    Policy No. WC201300000411    Endorsement No. 1  
Policy Effective Date: 10/27/2013 to 10/27/2014    Premium \$ 100.00  
Insured: SOMARTS Cultural Center

DBA:

Carrier Name / Code: New York Marine and General Insurance Company

Countersigned by \_\_\_\_\_



# CERTIFICATE OF LIABILITY INSURANCE

SOMAR-1 OP ID: CA

DATE (MM/DD/YYYY)  
06/30/2014

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

**IMPORTANT:** If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

PRODUCER  
Barbary Insurance Brokerage  
230 California Street, #700  
San Francisco, CA 94111

CONTACT NAME: Jerry Becerra  
PHONE (AG, No, Ext.): 415-788-4700 FAX (AG, No): 415-788-4701  
E-MAIL ADDRESS: jerry@barbaryinsurance.com

INSURED SomArt's Cultural Center  
934 Brannan Street  
San Francisco, CA 94103

INSURER(S) AFFORDING COVERAGE NAIC #  
INSURER A: Nonprofits Ins Alliance of CA  
INSURER B: North American Elite  
INSURER C:  
INSURER D:  
INSURER E:  
INSURER F:

## COVERAGES

CERTIFICATE NUMBER:

REVISION NUMBER:

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSTR. LTR.	TYPE OF INSURANCE	ADDITIONAL SUBR.	POLICY NUMBER	POLICY EFF. (MM/DD/YYYY)	POLICY EXP. (MM/DD/YYYY)	LIMITS
A	<input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR <input checked="" type="checkbox"/> Liquor \$1Mil/\$1Mi GEN'L AGGREGATE LIMIT APPLIES PER: <input checked="" type="checkbox"/> POLICY <input type="checkbox"/> PRO-JECT <input type="checkbox"/> LOC OTHER:	X	201411617NPO	07/01/2014	07/01/2015	EACH OCCURRENCE \$ 1,000,000 DAMAGE TO RENTED PREMISES (Ea occurrence) \$ 300,000 MED EXP (Any one person) \$ 10,000 PERSONAL & ADV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 3,000,000 PRODUCTS - COM/OP AGG \$ 3,000,000 \$
A	AUTOMOBILE LIABILITY <input checked="" type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED <input type="checkbox"/> SCHEDULED <input type="checkbox"/> AUTOS <input type="checkbox"/> NON-OWNED <input checked="" type="checkbox"/> HIRED AUTOS <input type="checkbox"/> AUTOS <input checked="" type="checkbox"/> Pkwy Usage UMBRELLA LIAB <input type="checkbox"/> OCCUR EXCESS LIAB <input type="checkbox"/> CLAIMS-MADE DED <input type="checkbox"/> RETENTION \$	X	201411617NPO	07/01/2014	07/01/2015	COMBINED SINGLE LIMIT (Ea accident) \$ 1,000,000 BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$ Damage Ded \$ 500 EACH OCCURRENCE \$ AGGREGATE \$ \$
	WORKERS COMPENSATION AND EMPLOYERS' LIABILITY ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NH) If yes, describe under DESCRIPTION OF OPERATIONS below Y/N <input type="checkbox"/> N/A					PER STATUTE <input type="checkbox"/> OTH-ER <input type="checkbox"/> E.L. EACH ACCIDENT \$ E.L. DISEASE - EA EMPLOYEE \$ E.L. DISEASE - POLICY LIMIT \$
B	Business Property Business Personal Property		CWB00011931211617	07/01/2014	07/01/2015	Property Ded 399,000 500

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)  
CITY & COUNTY OF SAN FRANCISCO, ITS OFFICERS, AGENTS, EMPLOYEES AND MEMBERS ARE NAMED AS ADDITIONAL INSURED/FUNDING SOURCE ON GENERAL LIABILITY POLICY WITH RESPECT TO OPERATIONS OF THE NAMED INSURED. CITY AND COUNTY OF SAN FRANCISCO IS LISTED AS LOSS PAYEE.

## CERTIFICATE HOLDER

## CANCELLATION

SANFRAN

City & County of San Francisco  
San Francisco Arts Commission  
25 Van Ness Blvd. #345  
San Francisco, CA 94102

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.

AUTHORIZED REPRESENTATIVE

*[Signature]*

© 1988-2014 ACORD CORPORATION. All rights reserved.

THIS ENDORSEMENT CHANGES THE POLICY. PLEASE READ IT CAREFULLY.

## ADDITIONAL INSURED – DESIGNATED PERSON OR ORGANIZATION

This endorsement modifies insurance provided under the following:

COMMERCIAL GENERAL LIABILITY COVERAGE PART

### SCHEDULE

Name Of Additional Insured Person(s) Or Organization(s)
---

<p>Any person or organization that you are required to add as an additional insured on this policy, under a written contract or agreement currently in effect, or becoming effective during the term of this policy, and for which a certificate of insurance naming such person or organization as additional insured has been issued, but only with respect to their liability arising out of their requirements for certain performance placed upon you, as a nonprofit organization, in consideration for funding or financial contributions you receive from them. The additional insured status will not be afforded with respect to liability arising out of or related to your activities as a real estate manager for that person or organization.</p>
---

<p>City &amp; County of San Francisco its officers, agents, employees and members 25 Van Ness Blvd., #345 San Francisco, CA 94102</p>
---

<p>Information required to complete this Schedule, if not shown above, will be shown in the Declarations.</p>
---

Section II – Who Is An Insured is amended to include as an additional insured the person(s) or organization(s) shown in the Schedule, but only with respect to liability for "bodily injury", "property damage" or "personal and advertising injury" caused, in whole or in part, by your acts or omissions or the acts or omissions of those acting on your behalf:

- A. In the performance of your ongoing operations; or
- B. in connection with your premises owned by or rented to you.



**SOMArts**  
cultural center

SOMArts Cultural Center offers a unique, flexible and versatile venue that can be used as a whole or divided into the following partitions. (Please see our "Rental Policies" sheet for more information on policies.)

#### **Bay Gallery**

The Bay Gallery is approximately 3200 square feet (108'x 30') with over 4,000 feet of wall space plus additional movable walls that can be configured for your exhibition or event. The Bay Gallery walls are painted white to accommodate most exhibitions. Painting of walls a different color requires advance written permission (see details in Rental Policies) plus cost of materials and labor to return walls to the standard color. Rental of the Bay Gallery includes use of the lobby, kitchen and patio areas.

#### **Theater**

The Theater is ideal for performances and other events that require a stage and stage lighting. House dimensions are 54' x 35' (L x W). House walls are painted black to create a black box venue within our larger venue. Stage lighting and theatrical soft goods are available on a pipe grid over the stage. A movable tech booth is available for a FOH tech operating position for stage managers and lighting/sound operators. Seating includes 140 padded (non-folding) chairs. Additional chairs may be brought in from an outside source. Sound reinforcement, additional lighting to supplement the house rep plot and soft goods can be rented to supplement the included equipment. Rental of the Theater includes use of the lobby, kitchen and patio areas.

#### **Patio**

One of the more unique features of SOMArts are the grounds outside the building. The patio, garden and surrounding grounds provide a place for your audience to congregate and enjoy the outdoors in our urban oasis. The patio and grounds can also be utilized as an integral part of your event. For example, some events use the grounds for additional space to accommodate vendors, fairs, performances or other activities.

#### **Classrooms**

SOMArts offers several classrooms and rehearsal space options please refer to the "Classroom Rental Policies" sheet rental information and rates.



**SOMArts**  
cultural center

### **ROOM RENTAL RATES**

Room rental rates are based on per day usage. Events taking place in the building can only be open to the public between the hours of 8:00 AM and 2:00 AM. Room rates include one on-site Building Manager during our normal building operating hours: Monday through Friday 9:00 AM to 7:00 PM and Saturday 11:00 AM to 5:00 PM. A SOMArts staff Building Manager is required to be on-site at all times during your load-in, event and load-out. If your reservation includes hours outside of our normal operating hours, you will be billed at the rate of \$35/hour per building manager. Additional building manager(s), staff and technicians may be required based on your event needs. Almost all events require additional labor charges for the event's installation, operation and restoration. These costs will be estimated in your event quote and actual labor hours will be billed/adjusted accordingly post event. See rental policies for more information.

### **Bay Gallery Events**

Standard room rate: \$750/day\*

Non-profit room rate: \$500/day\*

Holiday room rate: \$1000/day\*

\*Plus required labor, equipment, janitorial and trash/recycling/compost charges

### **Bay Gallery Exhibits**

Standard room rate: \$300/day\*

Non-profit room rate: \$150/day \*

Holiday room rate: \$1000/day\*

\*Plus required labor, equipment, janitorial and trash/recycling/compost charges

### **Theater Events**

Standard room rate: \$750/day\*

Non-profit room rate: \$500/day\*

Holiday room rate: \$1000/day\*

\*Plus required labor, equipment, janitorial and trash/recycling/compost charges

*The average cost for one-day event is between \$1,300 and \$3,000.*

*Please note that the actual cost may vary outside of this average based on your event's individual needs.*



**SOMArts**  
cultural center

## **SOUND REINFORCEMENT**

### **Small PA package \$150**

2 Mackie SRM450 powered speakers and stands (flexible speaker placement)

Behringer MX802A 4CH Mixer

1-4 wired microphones, cables and stands

Suitable for announcements and background music for events of 100-400 people.

### **Theater Sound System \$285**

2 Mackie 3-way powered speakers 2 Mackie powered subs (fixed speaker placement)

Presonus 16.4.2: 16 channel digital mixer

16 wired microphones, cables and stands

Suitable for DJs and live music for events of 100-500

### **Bay Gallery Sound System \$175**

2 EAW JF60 passive speakers and amp (fixed speaker placement)

2 EAW JF80 passive speakers and amp (fixed speaker placement)

1 wireless microphone

Suitable for announcements and background music for events of 100-600 people.

### **Stage monitors \$150**

1 pair of QSC K12 or Mackie SRM 450 powered speakers.

Rental of SOMArts sound reinforcement packages requires a SOMArts staff sound engineer to set-up and operate at the rate of \$35/hour for a 4 hour minimum call. Actual time will be estimated in the contract and actual hours will be billed/adjusted post-event. Overtime fees may apply, depending on the event production schedule. The client may choose to provide their own audio equipment or contract through a third-party vendor. Use of non- SOMArts audio equipment does not require a SOMArts staff technician.

## **THEATER AND GALLERY LIGHTING**

Base rental rates include work lights during the client's load-in, set-up, installation, rehearsal, strike and load-out. Base rates also include the house rep lighting plot for each room during the contracted hours of your event. The existing plot will be turned on at 100% intensity and must not require further adjustments. Should your event require changes or adjustments to the house plot(s), a lighting operator to make adjustments during the event and/or a lighting designer, it will



**SOMArts**  
cultural center

require a SOMArts staff lighting technician, for which additional labor charges will apply. Minimum labor charges for lighting demands outside the pre-installed house rep plots are 8 hours of installation and 4 hours of restore at the rate of \$35/hour. Overtime fees may apply based on the requirements of your event. Actual labor costs for installation, operation, design and restoration will be invoiced accordingly.

Event ambient lighting designs are available. Contact the Technical Director for information on custom, ambient lighting packages.

## **OTHER EQUIPMENT**

### **Video**

9' x 12' DA-LITE Fast Fold Video Screen (front or rear projection) with dress kit: \$75/day (not including labor)

Sanyo 4000 Lumen compact projectors: \$75/day (not including labor)

### **Communication**

Motorola 2-way Radios to communicate with SOMArts staff (6 radios): no charge  
Clear-Comm base station with up to 4 belt packs and headsets: \$60/day, no charge for theater rentals.

### **Staging**

Runways: Contact the Events Manager for more information

### **Risers**

12" or 18" tall, 3' x 8' section \$35 each

### **Tables**

\$3/table for 6' and 8' tables

### **Lighting, projection or follow-spot towers**

Truss 12' or 16' tall: \$75

Scaffolding Tower 4' x 8' x 10'H: \$100

### **Chairs**

140 black padded (non-folding) chairs included in theater rental. Non-theater rentals: \$50

Stage soft goods are included in the theater rental. Changes to the position of soft goods that require additional labor will be estimated in the contract and actual labor hours will be billed.

### **Pipe and Drape**

\$2/foot

### **Movable Walls**

Included in the rental of the Bay Gallery. Additional labor rates apply for installation and restore.

### **Janitorial and Trash monitoring:**

Post event janitorial services are required for all events. Depending on your event the charges are \$50-120.

Janitorial services and trash sorting services during your event are required for all events serving food and/or beverages. The rate for these services is \$25/hour.

934 Brannan Street  
San Francisco, CA 94103

t. 415.863.1414

f. 415.590.8200



**SOMARTS**  
cultural center

**Garbage, Recycling & Composting Fees** cover disposal/hauling of trash, recycling and compost using the City of SF disposal services and are based on the attendance of your event and are as follows:

\$35.00 Fee for events with fewer than 50 people.

\$70.00 Fee for events with 50-150 people.

\$138.00 Fee for events with 151-300 people.

\$208.00 Fee for events with 301-500 people.

\$247.00 Fee for events with over 500 people.

*\*\* All rates are subject to change. Please see actual pricing in the quote and invoice for your rental. \*\**

## SOMArts List of Sub-Tenants with Office Rates

SOMArts currently sublets office space to two nonprofit arts organizations:

### **ArtSpan**

Rent: \$523.26/month

450 square feet, \$13.95/square foot

+ \$20 Internet charge =

**\$543.26/month (35% of market rate of \$40/sq. ft.)**

### **APICC (Asian Pacific Islander Cultural Center)**

Rent: \$364.14/month

236 square feet, \$18.52/square foot

+ \$20 Internet charge =

**\$384.14/month (46% of market rate of \$40/sq. ft.)**

**APPLICATION FORM**

2014 – 2015 SFAC GRANT ALLOCATION \$ 612,608.00

**CONTACT INFORMATION:**

ORGANIZATION NAME: African American Art & Culture Complex

STREET ADDRESS: 762 Fulton Street

CITY/STATE/ZIP CODE: San Francisco, CA 94102

EXECUTIVE DIRECTOR: Kimberly Hayes

OFFICE PHONE: 415-922-2049 EMAIL: kimberly@aaacc.org

IN CASE OF EMERGENCY / CELL PHONE: (646) 642-7349

SIGNATURE: *Kimberly Hayes*

DATE: 7/23/14

(SUBMITTED BY PERSON AUTHORIZED TO SIGN CONTRACTS, REPORTS, AND INVOICES)

PRINTED NAME: Kimberly Hayes TITLE: Executive Director

*complete  
8/19/14*

HOURS OF OPERATION: M-F 9AM – 8PM, SAT 9AM – 5PM  
(IF OPERATING A FACILITY)

**MPP APPLICATION CHECKLIST:**

Please be sure the Management and Programming Plan includes all of the following:

- ☐ Completed Management and Programming Plan with signature
- ☐ SFAC Grant budget (projected income and expense) and organizational budget for FY 2014-2015
- ☐ Organization Chart with staff (including contractors and volunteers)
- ☐ Resumes for key staff (if staff has changed) including executive director, facility manager, and bookkeeper
- ☐ Personnel Policies and Procedures (if this has changed)
- ☐ Current list of Board of Directors with contact information (if members have changed)
- ☐ Proof of Insurance Policies including the following: Worker's Compensation, General Liability, Automobile Liability, and Property Insurance
- ☐ List of sub-tenants
- ☐ List of building rental rates for the public and sub-tenants
- ☐ List of office rates for the sub-tenants













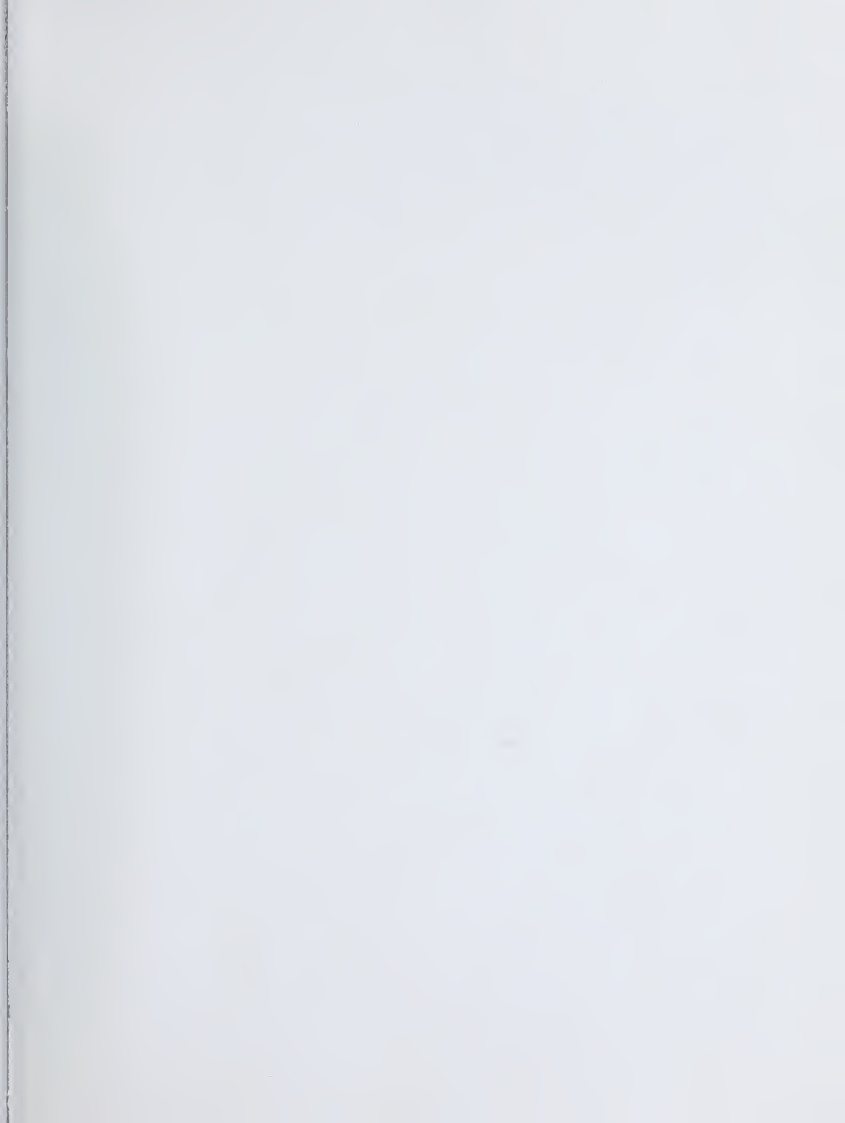




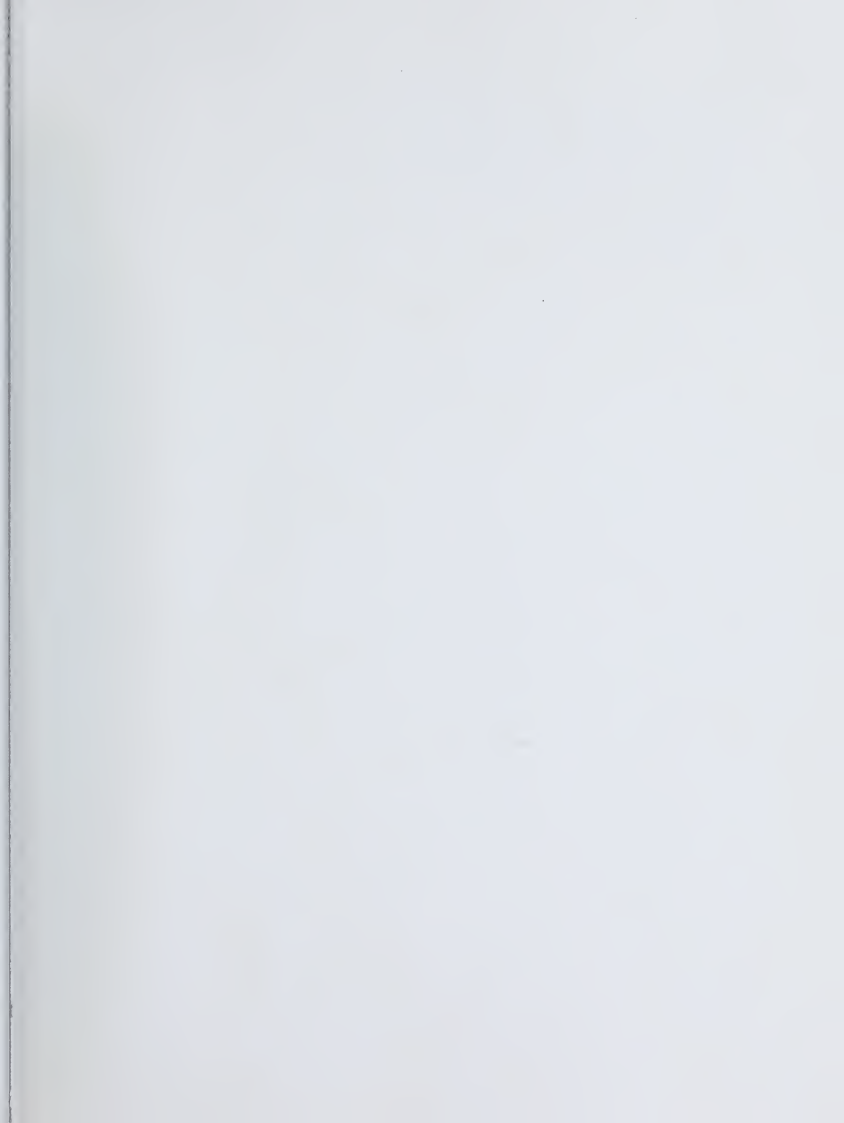




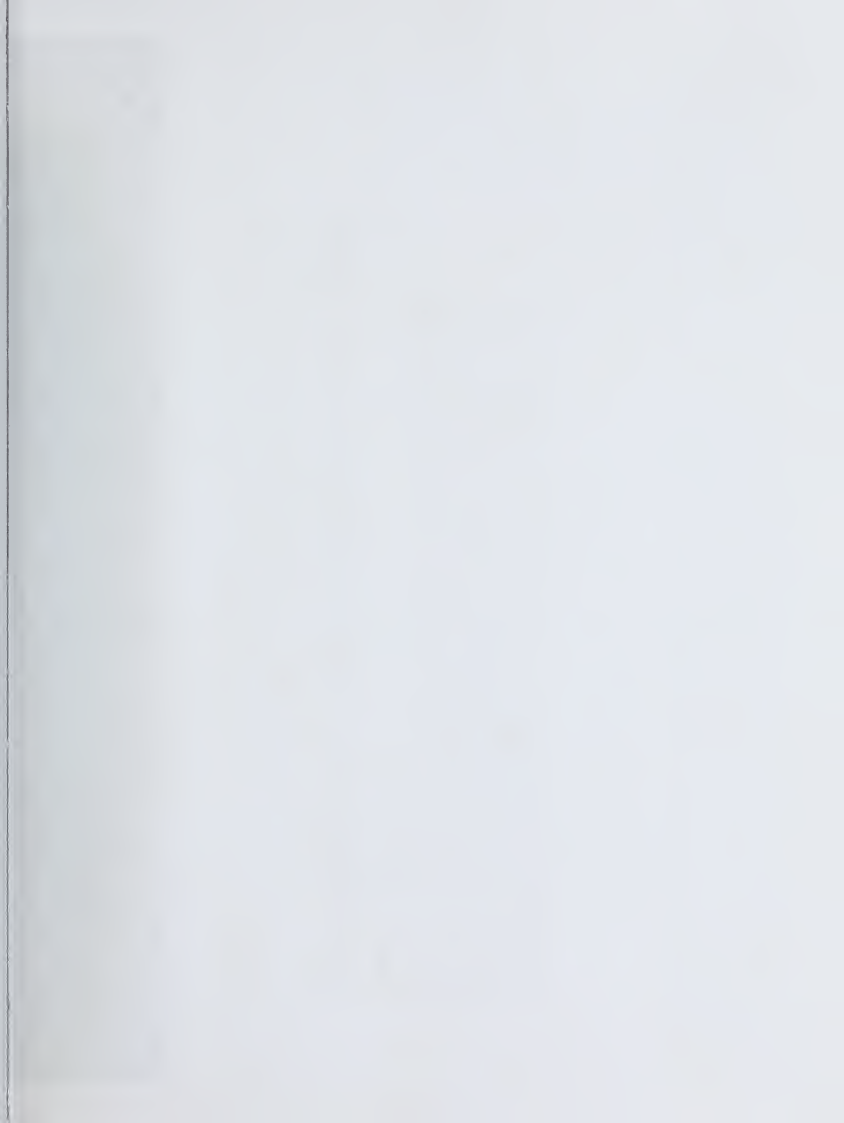














## Management and Programming Plan and Budget

African American Art and Culture Complex

Bayview Opera House, Inc.

Mission Cultural Center for Latino Arts

SOMArts Cultural Center

AAACC

sfac



## Support artists & arts organizations

- Low-cost facility and office rentals
- Feature up to 75 local visual artists in between planned exhibitions
- New Black Box playwright program will serve up to 10 emerging artists
- Working on a strategic plan that will include investigating what is most needed in the community with a focus on African Americans whose population is plummeting.

## **Play a critical role in strengthening neighborhoods and communities**

- Working with resident artists as well as YBCA, MOAD, BAVC, de Young, SF State, Black Girls Code, and Ankh Marketing
- Dedicated budget (\$5k) for professional development

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- # of employees attending: **7**

BVOH

sfac



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- Goal to put on 12 outdoor community events in Bayview with participation of at least 400 people
- Engage at least 30% of audience in active listening, watching and art making
- Focus is on serving the diverse Bayview Hunters Point community (50% of BV is under 18), especially with the Dare 2 Dream arts education program, Winter Wonderland, and 3<sup>rd</sup> on Third

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- BVOH employs professional artists to teach (D2D), perform, and commissioned to create artwork onsite or in the community (local restaurants and SOMarts)
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- When the Center is re-opened, they will continue to address the community's need for space by offering low-cost rehearsal and rental space

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- Collaboration with SOMArts (Place/Displaced and Day of the Dead exhibits)
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- Mendell Roots Garden collaboration with artists
- Host site for Fall Open Studios, collaborating with a number of Bayview artists

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- Mentorship continues with director on fund development
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MCCLA

sfac



Mission Cultural Center for Latino Arts

*EAST SIDE STORY*

**AND CHICANO SOUL**

August 9 - September 12 | 2014  
2868 Mission Street, San Francisco

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- Ensure diverse programming representing the geographic diversity that makes up Latin America
- Promote ethnic minorities, queer and gender variant folks, people with disabilities, indigenous communities, and women
- Hold an annual board/staff/volunteer program retreat as well as open program meetings with curators and artists and open calls and invitations
- Affordable classes, ticket prices, and rental space

## Support artists & arts organizations

- Hire 35 art instructors and 15 instructors for special workshops/presentations/summer program earning 70% of ticket and artwork sales
- Services offered to instructors include class space, promotion, box office, and security
- Offer flexible schedules for staff who are artists
- Offer affordable performance and rehearsal space, collaboration opportunities, promotion, and video broadcast onto local public access television

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- Participates in public events like Sunday Streets, Symphony's Day of the Dead, street fairs
- Participates in 24<sup>th</sup> Street Cultural Corridor and ART for BART Committee
- Will engage in 36 collaborative projects including BAVC, SF Public Library, Community Music Center, and Cine Mas Latino Film Festival

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- Offer internships for community members to ramp up their professional skill set
- Employees receive paid time off, 6 paid holidays a year, jury duty, bereavement benefits, and holiday bonus

- Total \$ expected to be spent on artist fees and commissions: **\$163,000**
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- Accessibility (75% budgets under \$1.5M), dimensionality (reflect diversity of SF, all levels of artistic practice), need (addressed with a spirit of flexibility and “first response”)
- Communities served include broad range of artists, 80+ art and cultural orgs, and communities that align themselves with social justice nonprofits
- Working to refine direct-participant survey this year (also survey Affordable Space and Technical Service)

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- No-bar-to-entry programming of The Ramp Gallery, *The News*, Day of the Dead
- Nine professional development workshops in partnership with ArtSpan for exhibiting artists
- Free and affordable classes (life drawing, ceramics, photography, printmaking)
- Open 328 days with public events (doesn't include rehearsal and installation days)

## **Play a critical role in strengthening neighborhoods and communities**

- Affordable Space Program to 40 nonprofits annually with deeply discounted rates
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- Case-by-case basis for even deeper discounts
- Pays attention to racial, social, and economic shifts to respond to needs of under resourced communities
- Ongoing collaboration with BAVC (Neighborhood News Network)
- Collaborations through Commons Curatorial Residencies

## Invest in a vibrant arts community

- Very concrete reporting on professional development opportunities including certification; events and trainings with Emerging Arts Professionals de Young museum, BAVC, and CompassPoint; management opportunities; participation in larger arts community (Arts Providers Alliance and Graffiti Advisory Board)
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- Cited source for monitoring livable wages in San Francisco to compare its compensation to similar organizations

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- Rooted in cultural equity and programs to reflect the racial, gender, economic, and age diversity in the LGBT community that they serve.
- Promote artistic and economic evolution of Queer art and culture by commissioning and presenting, providing art services in artistic planning, grantwriting, production, and promotion, promoting community wellness

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- Month-long National Queer Arts Festival
- Healthy Community program (using the arts to explore LGBT wellness)
- Website that documents the history and development of queer arts in the Bay Area
- Queer Conversations on Culture and the Arts which brings together local and nationally-renowned artists and scholars to talk about a broad range of LGBTQ topics
- Award 20 \$1,000 commissions

## Support artists & arts organizations

- This is primarily served through the Creating Queer Community program which offers 15 hours of capacity-building workshops in program planning, grantwriting, and individual solicitation
- FY12-13 leveraged \$1k commissions to \$100k of external sources
- ID'd economic pressures of gentrification and with QCC's relationships in the art scene, help secure affordable rehearsal, production and exhibition spaces, staff that oversees event production logistics and technical staff for professional-quality production values

## **Play a critical role in strengthening neighborhoods and communities**

- Solicits proposals about social justice issues in the Queer arts community and commissions 20 most compelling projects
- Key articulated collaborations include:
  - Collaborate with California College for the Arts on Queer Conversations about Culture and the Arts

- SF LGBT Community Center and Openhouse (queer senior service provider) for arts programs for senior

## **Invest in a vibrant arts community**

- Model of employing independent contractors with salaries averaging over \$35/hour.
- Low staff turnover with 4 out of 6 current staff having worked for QCC for over 15 years
- Stability in the organization and in the service offered to the queer arts community

- Total amount of money expected to be spent on artist fees and commissions: **\$15,000**
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# Community Arts, Education and Grants Committee - September 9, 2014 - Meeting Minutes

Community Arts, Education and Grants Committee - September 9, 2014

## SAN FRANCISCO ARTS COMMISSION COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE

Tuesday, September 9, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

### MINUTES

GOVERNMENT  
DOCUMENTS DEPT

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The meeting was called to order at 2:08pm.

#### 1. Roll Call

**Commissioners Present:** Sherene Melania, Abby Sadin Schnair, Marcus Shelby, Janine Shiota

**Commissioners Absent:** Charles Collins

**Staff Present:** Tom DeCaigny, Cristal Fiel, Gisela Insuaste, Barbara Mumby, Judy Nemzoff, Liz Ozol, Robynn Takayama, Tyese Wortham

#### 2. Community Investments Program Director's Report

Community Investments ("CI") Program Director Judy Nemzoff welcomed the new CI staff to the Arts Commission and introduced them to the Commissioners. She said that Senior Program Officer Barbara Mumby had a background in grants and contracts management from First 5. Ms. Nemzoff explained that Ms. Mumby would oversee the grants staff and facilitate the grantmaking and new strategies around evaluation and guidelines with American Center for Learning Societies ("ACLS") Public Fellow Ahn Thang Dao-Shah.

Ms. Mumby reported that the Cultural Equity Initiatives ("CEI") panel review would be on October 6 and 7, 2014, and that there were about 30 applications to review.

Director of Cultural Affairs Tom DeCaigny stated that the Arts Commission usually awards three \$100,000 CEI Level One awards and ten to fifteen \$25,000 CEI Level Two awards.

Mr. DeCaigny explained that allocations would be determined by grant size, including specially dedicated funding pools, such as the special fund or cultural equity endowment, and other factors. Mr. DeCaigny added that in alignment with the strategic plan, ACLS Fellow Ms. Dao-Shah would review the guidelines to determine their user-friendliness, the usefulness of the data captured, the feasibility of CEI as a general operating and multi-year grant structure, and other factors. He said that Ms. Dao-Shah would bring in staff and the community to examine the historical data to determine a grants strategy based on issues such as depth vs. breadth.

Ms. Nemzoff commented that she and Program Officer Robynn Takayama were working on aligning the cultural centers with the best practices recommended by the controller's office. She also mentioned that WritersCorp would be in seven sites this year: Juvenile Justice Center, Sanchez Elementary, College Trak, San Francisco Main Public Library, International Studies Academy, Mission High School, and Oasis for Girls.

Arts Education Program Officer Lizol Ozol reported that the annual arts education resource fair would be at the Asian Art Museum on September 17. She added that on October 28 she would be organizing the Wallace Foundation event on best practices in afterschool programming held at the African American Arts and Culture Complex ("AAACC"). Ms. Ozol announced that she would be launching the new arts education website soon, which would be a directory of all individual artists and arts organizations that provided in-school and afterschool programs.

Ms. Nemzoff explained that the Arts Commission made an open call for artists and organizations to be part of the directory. Artists had to submit a letter from a classroom teacher or principal with whom they were working as part of the application process. She said that she would send Commissioners the website link:  
<http://artsedguidesf.org/>

Mr. DeCaigny explained that the arts education website originally received its funding from a collaborative of arts education funders, including the Walter & Elise Haas Fund. The collaborative had disbanded but had decided that this would be the last project funded. Funds were now available through a fiscal sponsor account.

Commissioner Sherene Melania welcomed all new staff to the Arts Commission and looked forward to getting to know everyone.

### 3. SFAC Review Panelists

**Commissioner Melania gave the following motion:**

Motion to approve the following panelists to serve, as selected by staff, on SFAC review panels for the 2014-2015 and 2015-2016 Fiscal Years:

Ani Rivera, Executive Director, Galeria de la Raza

Ashara Ekundayo, Chief Creative Officer & Omi Gallery Director, Impact Hub Oakland

Idris Ackamoor, Co-Founder, Cultural Odyssey

Juan G. Berumen, Adjunct Professor, University of San Francisco

Lex Leifheit, Executive Director, SOMArts Cultural Center

Miguel Salinas, Program Officer in Local Grantmaking, Packard Foundation

Tamara Alvarado, Executive Director, School of Arts & Culture at the Mexican Heritage Plaza

Vanessa Whang, Director of Programs, Cal Humanities

Wayne Hazzard, Executive Director, Dancers' Group

Ms. Nemzoff reminded Commissioners that they should contact her or Ms. Mumby to recommend panelists to add to the pool.

Mr. DeCaigny stated that this list allows staff to draw from a pool of panelists to serve on panel reviews over two fiscal years as suggested by the City Attorney. He said that this strategy ensured that the Arts Commission was not recreating a policy body that made award decisions.

**Moved:** Shelby/Schnair

**Public Comment:** None.

**The motion was passed unanimously.**

**Explanatory Document:** FY2014-2016 Panelist Bios September

#### 4. Cultural Centers Report

Ms. Takayama gave an overview presentation of the AAACC's Management and Programming Plan and Budget ("MPP") (see explanatory document "FY14-15 MPP Presentation September"). The Interim Executive Director Mohammed Bilal was originally brought in when former Executive Director Kimberly Hayes took a leave of absence and returned to the interim director role when Ms. Hayes resigned for health reasons. As interim director, Mr. Bilal had brought on six new board members, including James Kass from YouthSpeaks and Marc Bamuthi Joseph from Yerba Buena Gardens Festival. Other staffing changes included former Visual Arts Coordinator Melorra Green being hired at SOMArts Cultural Center ("SOMArts") as the Curator for Inquiry and Impact, and Youth Programs Director Nicola Figgins resigning from her position. Ms. Takayama said that the AAACC and the Bayview Opera House, Inc. ("BVOH, Inc.") were part of nonprofit compliance monitoring and would receive technical assistance from CompassPoint this year.

Commissioner Shiota asked if there were overarching reasons for the staff changes. Commissioner Schnair asked if the new board members have been helpful in fundraising. The committee invited Mr. Bilal to answer the commissioners' questions.

Mr. Bilal said that he and Ms. Green had a long conversation about the SOMArts position and agreed that it was a good opportunity for her. He added that he, Ms. Green, and SOMArts Executive Director Lex Leifheit were in conversation about ways in which the two Cultural Centers could work together. Mr. Bilal said that Ms. Figgins accepted a job with the City and County of San Francisco noting the better opportunities for retirement, which was important to her as a mother.

Ms. Nemzoff said that Ms. Hayes notified the SFAC that she had to resign for personal and health reasons and that it just so happened that two other members of staff had professional opportunities around the same time.

Mr. Bilal said that his specialty was in fundraising and he helped bring in over five million dollars to the previous nonprofit that he worked at.

Commissioner Shelby expressed his excitement for the interim executive director and new board members and the potential for a bright future at the AAACC.

Mr. DeCaigny asked if there was a timeline for the search for a permanent executive director. Mr. Bilal said that he met with three board members yesterday and the board was leaning towards making Mr. Bilal the permanent executive director. He said that when the position was open one and half years ago, he and Ms. Hayes were the two final candidates. When Ms. Hayes went on medical leave, she chose Mr. Bilal as interim because of this history.

Ms. Takayama moved on to present BVOH, Inc.'s MPP (see explanatory document "FY14-15 MPP Presentation September"). Following the presentation, Commissioner Melania asked how the renovation and building closure had affected enrollment for the organization's programs. Ms. Takayama said that the monthly Third Street Corridor activation, 3<sup>rd</sup> on Third, helps the Center keep their numbers high. She said that programming for 3<sup>rd</sup> on Third had been really successful. For the Center's Dare to Dream youth arts education programming, the teaching artists had been going directly to sites, as opposed to the students going to the Center. Ms. Nemzoff said that the organization could not serve as many youth because of the building closure. However, the organization had been hosting programs at other Third Street corridor sites such as Radio Africa, Old Skool Café, and Auntie April's. They also planned to activate their temporary storefront, which was directly across the street from the Opera House and had been working with Old Skool Café on a community garden at Mendell Plaza.

Ms. Takayama then gave an overview of Mission Cultural Center for Latino Arts' ("MCCLA") MPP (see explanatory document "FY14-15 MPP Presentation September"). Ms. Takayama noted that the figure for professional development funds for each staff member needed clarification. Ms. Melania asked about MCCLA's organizational chart, as she saw there was a lot of staff turnover at the Center and independent contractors. Ms. Takayama clarified that most of the staff were employed, but only on a part-time basis. Ms. Nemzoff said that there were no changes to the organizational chart and that Ms. Rodriguez was still the only full-time employee.

Ms. Takayama then gave an overview of SOMArts' MPP (see explanatory document "FY14-15 MPP Presentation September"). Commissioner Shiota asked whether Asian Pacific Islander Cultural Center ("APICC") had submitted their MPP because they were not listed in the action item. Ms. Nemzoff said that APICC had not yet submitted their MPP, but the motion would be revised with APICC as sub grantee once their MPP was ready to be presented to the committee. Ms. Nemzoff said that because the MPP deadline was a rolling basis, she could not anticipate when APICC would turn in their MPP.

Commissioner Schnair said that it was important for her to see board contributions and to see growth with all the Centers. She wanted to see that the Centers were growing their revenue streams as opposed to waiting on the grant funds from the SFAC to dispense. She was impressed to see that the Centers were working together and hoped to see more of that. She commended Ms. Takayama and Ms. Nemzoff for pulling together a presentation with the MPPs, as it was a lot of information to read through and process.

**1. Commissioner Melania gave the following motion:**

Motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for African American Art and Culture Complex ("AAACC") for an amount not to exceed \$623,165: \$521,477 to AAACC, and \$101,688 to sub-grantee Queer Cultural Center ("QCC"), pending budget revisions from QCC.

**Moved:** Schnair/Shiota

**Public Comment:** Mr. Bilal added that there was around \$70,000 spent on artists, which included

commissions and space rental. African American Shakespeare Theater Company used the theater space eight out of twelve months of the year.

**The motion was passed unanimously.**

**2. Commissioner Melania gave the following motion:**

Motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for SOMArts Cultural Center for an amount not to exceed \$614,690.

**Moved:** Schnair/Shiota

**Public Comment:** SOMArts Executive Director Lex Leifheit noted that SOMArts included the in-kind of the building in their budget, which made the percentage of artist fees seem low. Ms. Takayama added that each of the Cultural Centers was instructed on how to include in-kind for the building into their budgets, but only some of the Centers integrated it this year.

**The motion was passed unanimously.**

**3. Commissioner Melania gave the following motion:**

Motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for Mission Cultural Center for Latino Arts for an amount not to exceed \$550,067.

**Moved:** Shelby/Schnair

**Public Comment:** None.

**The motion was passed unanimously.**

**4. Commissioner Melania gave the following motion:**

Motion to approve the proposed FY2014-2015 Management and Programming Plan and Budget for Bayview Opera House, Inc. for an amount not to exceed \$327,836.

**Moved:** Shiota/Shelby

**Public Comment:** None.

**The motion was passed unanimously.**

**Explanatory Documents:** AAACC MPP FY2015; SOMArts MPP FY2015; MCCLA MPP FY2015; BVOH MPP FY2015; September MPP Presentation

**5. Public Comment**

Ms. Leifheit congratulated Mr. DeCaigny for being named as one of the 50 most influential arts leaders in the nation by blogger Barry Hennesius. Commissioner Shelby added that there was a nice article in the San Francisco Chronicle that profiled Mr. DeCaigny.

**6. New Business and Announcements**

Commissioner Shelby announced that he would be performing at the AAACC with a neighborhood organization. Commissioner Melania said that there would be a grand reopening of the Officers Club in the Presidio. Ms. Insuaste announced that WritersCorps was celebrating its 20th anniversary in 2015 and to stay tuned for the roll out of programs in the new year.

**7. Adjournment**

There being no further business, the meeting adjourned in memory of Joan Rivers at 3:22 p.m.

TMW 9/23/14 draft minutes

TMW 10/9/14 minutes adopted

### Language Accessibility

Translated written materials and interpretation services are available to you at no cost. For assistance, please notify Program Associate Tyese Wortham, 415-252-2558, [tyese.wortham@sfgov.org](mailto:tyese.wortham@sfgov.org).

我們將為閣下提供免費的書面翻譯資料和口譯服務。如需協助，Program Associate Tyese Wortham, 415-252-2558, [tyese.wortham@sfgov.org](mailto:tyese.wortham@sfgov.org).

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Ang mga materyales na nakasalin sa ibang wika at ang mga serbisyong tagapagsalin sa wika ay walang bayad. Para sa tulong, maaring i-contact si Program Associate Tyese Wortham, 415-252-2558, [tyese.wortham@sfgov.org](mailto:tyese.wortham@sfgov.org).

## Management and Programming Plan and Budget

African American Art and Culture Complex  
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- Total percent of your budget expected to be spent on artist fees and commissions: **40%**



**SAN FRANCISCO ARTS COMMISSION  
COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE**

Tuesday, October 14, 2014  
2:00 p.m.  
25 Van Ness Avenue, Suite 70

GOVERNMENT  
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OCT - 9 2014

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**Notice of Cancellation of Meeting**

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The regular meeting of the Community Arts, Education and Grants Committee of the San Francisco Arts Commission scheduled for Tuesday, October 14, 2014 has been cancelled.

TMW 10/9/14

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**Notices**

Explanatory documents listed above, as well as documents created or distributed after the posting of this agenda to the Arts Commission will be available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 345, San Francisco, CA 94102, during regular business hours. Info: Tyese Wortham, 415-252-2558. PLEASE NOTE: The Arts Commission often receives documents created or submitted by other City officials, agencies or departments after the posting of the Arts Commission agenda. For such documents or presentations, members of the public may wish to contact the originating agency if they seek documents not yet provided to the Arts Commission.

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## KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby by mail to Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415-554 7724; by fax at 415-554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Mr. Darby or by printing Chapter 67 of the San Francisco Administrative Code on the Internet, <http://www.sfgov.org/sunshine/>

## ACCESSIBLE MEETING POLICY

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### 利便參與會議的相關規定

根據美國殘疾人士法案和語言服務條例，中文、西班牙語、和/或美國手語翻譯人員在收到要求後將會提供翻譯服務。另外，我們將盡力提供擴音設備。同時，也將會提供不同格式的會議資料，和/或者提供閱讀器。此外，翻譯版本的會議記錄可在委員會通過後提供。上述的要求，請於會議前最少48小時致電415-252-2558向Tyese Wortham, program associate 提出。逾期提出的請求，若可能的話，亦會被考慮接納。聽證室設有輪椅通道。

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alternativos, y/o proveer un leedor. Las minutas podrán ser traducidas luego de ser aprobadas por la Comisión. Para solicitar estos servicios, favor contactar a Tyese Wortham, program associate, por lo menos 48 horas antes de la reunión al 415-252-2558. Las solicitudes tardías serán consideradas de ser posible. La sala de audiencia es accesible a silla de ruedas.

#### **Patakaran para sa pag-access ng mga Miting**

Ayon sa batas ng American Disabilities Act at ng Language Access Ordinance, maaring mag-request ng mga tagapagsalin wika sa salitang Tsino, Espanyol at/o sa may kapansanan pandinig sa American Sign Language. Bukod pa dito, sisikapin gawan ng paraan na makapaglaan ng gamit upang lalong pabutihin ang inyong pakikinig, maibahagi ang mga kaganapan ng miting sa iba't ibang anyo, at/o isang tagapagbasa. Ang mga kaganapan ng miting ay maaring isalin sa ibang wika matapos ito ay aprobahan ng komisyon. Sa mga ganitong uri ng kahilingan, mangyari po lamang makipag ugnayan kay Tyese Wortham, program associate sa 415-252-2558. Magbigay po lamang ng hindi bababa sa 48 oras na abiso bago ng miting. Kung maari, ang mga late na hiling ay posibleng tanggapin. Ang silid ng pagpupulungan ay accessible sa mga naka wheelchair.



SAN FRANCISCO ARTS COMMISSION  
COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE

Tuesday, November 4, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

AGENDA

1. Roll Call

2. Community Investments Program Director's Report

*Judy Nemzoff*

*Discussion*

Current developments and announcements

Item Time: Approximately 10 minutes

3. SFAC Review Panelists

*Judy Nemzoff*

*Action*

Discussion and possible motion to approve the following panelists to serve, as selected by staff, on SFAC review panels for the 2014-2015 and 2015-2016 Fiscal Years:

Jewelle Gomez, novelist and playwright

Nancy Gonchar, Principal, Nancy Gonchar & Associates

Kim Schuck, poet, author and artist

Mohammed Soriano-Bilal, Executive Director, African American Art & Culture Complex

Explanatory Documents: FY2014-2016 Panelist Bios November-CAEG

Item Time: Approximately 5 minutes

4. Cultural Equity Initiatives Level One Grants

*Barbara Mumby, Senior Program Officer*

*Action*

Discussion and possible motion to approve recommendations to award 12 grants totaling \$296,050 in the 2014-2015 cycle of Cultural Equity Initiatives Level One grants to the following organizations, and to authorize the Director of Cultural Affairs to enter into grant agreements with each organization for the amounts listed:

Dance Brigade, \$25,000

San Francisco Mime Troupe, \$25,000

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Queer Cultural Center, \$25,000  
3rd i South Asian Independent Film Festival, \$25,000  
Radar Productions, \$25,000  
Kulintang Arts Inc., \$25,000  
Youth Art Exchange, \$25,000  
San Francisco Transgender Film Festival (Tranny Fest), \$21,050  
Bayview Hunters Point Center for Arts & Technology (BAYCAT), \$25,000  
Lenora Lee Dance, \$25,000  
Melody of China, Inc., \$25,000  
Queer Rebel Productions, \$25,000

**Explanatory Documents:** CEI guidelines; CEI-L1 panel rankings and project summaries; CEI panel bios

**Item Time:** Approximately 10 minutes

**5. Cultural Equity Initiatives Level Two Grants**

*Barbara Mumby, Senior Program Officer*

**Action**

Discussion and possible motion to approve recommendations to award 3 grants totaling \$300,000 in the 2014-2015 cycle of Cultural Equity Initiatives Level Two grants to the following organizations, and to authorize the Director of Cultural Affairs to enter into grant agreements with each organization for the amounts listed:

Brava Theater Center/Brava! For Women in the Arts, \$100,000  
Golden Thread Productions, \$100,000  
African American Shakespeare Company, \$100,000

**Explanatory Documents:** CEI guidelines; CEI-L2 panel rankings and project summaries; CEI panel bios

**Item Time:** Approximately 10 minutes

**6. Public Comment**

**Discussion**

*(This item is to allow members of the public to comment generally on matters within the Committee's purview as well as to suggest new agenda items for the Committee's consideration.)*

**7. New Business and Announcements**

**Discussion**

*(This item is to allow Commissioners to introduce new agenda items for consideration.)*

**8. Adjournment**

**Action**

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## **FY2014-2016 Grant Review Panel Approval List (November-CAEG)**

### **Jewelle Gomez novelist and playwright**

Jewelle Gomez (Cape Verdean/loway/Wampanoag), writer and cultural worker, is the author of seven books including the double Lambda Literary Award-winning, Black vampire novel, *THE GILDA STORIES*, in print continuously since 1991. Its 25th anniversary special edition will arrive in 2016. Her adaptation of the book for the stage, "Bones and Ash," was commissioned and performed by Urban Bush Women Company in 13 US cities. Her fiction, non-fiction and poetry are included in over one hundred anthologies. She has written essays, literary and film criticism for numerous publications including 'The Village Voice,' *MS Magazine*, 'The Advocate,' 'The San Francisco Chronicle,' 'Black Scholar,' and 'Wellesley's Women's Review of Books.'

Born in Boston, she was on the original staff of one of the first weekly Black television shows, 'Say Brother,' (WGBH). She was also on the founding board of the Gay & Lesbian Alliance Against Defamation (GLAAD) and the Astraea Lesbian Foundation. She was on the staff of the New York State Council on the Arts (1983-93) and director of Cultural Equity Grants at the San Francisco Arts Commission (2001-2006) and director of grants at Horizons Foundation (2006-2012). She has taught creative writing and popular culture at San Francisco State University, Hunter College (NYC), New College of California and Menlo College (CA) as well as lectured at numerous higher education institutions around the country. She is the former president of the San Francisco Public Library Commission. Her play about James Baldwin, "Waiting for Giovanni," premiered in San Francisco in 2011. Her new play about singer/composer, Alberta Hunter, entitled "Leaving the Blues," will premier in 2016.

### **Nancy Gonchar Principal, Nancy Gonchar & Associates**

Nancy Gonchar is the principal of Nancy Gonchar & Associates. Her practice offers the following services: arts project management; small business development and analysis; interim executive director; executive coaching; organizational change and transition coaching; strategic planning; non-profit finance, budget and operations; human resource management; fundraising including foundation, government and individual giving; facility planning and design; web and database development; retreat facilitation; and board development. She served as the interim director and deputy director for the San Francisco Arts Commission for fourteen years where she managed a staff of 35 and a budget of \$10,000,000. Among her many duties, she was responsible for the civic design review committee of architects and designers who reviewed all of the city of San Francisco's building projects. Earlier in her career, she was the director of New Langton Arts and prior to moving to the Bay Area, she was the associate director and curator at the University Art Museum of Binghamton University. A trained artist, Nancy holds degrees from the Visual Studies Workshop and the University of Buffalo and Ohio University. She has served on several boards including GroudSpark, Mobilization Against Aids and Light Work. She currently serves on the Pro Arts board as treasurer.

**Kim Schuck**  
**poet, author and artist**

Kim Schuck was born in San Francisco in the wild 60s to a mother also born in San Francisco. She lives in a house that five generations of her family have called home. She was lucky enough to arrive at Alvarado school in the early 70s just in time to participate in group art projects with the legendary Ruth Asawa. Kim continued that relationship off and on finally being awarded a grant from the Asawa Fund in the late 90s to work making art with children back at Alvarado. Though we have lost Ruth, Kim still maintains a weekly art relationship with one class at that school, albeit on hold while her favorite teacher is on sabbatical.

In her personal art Kim has been honored in a number of ways including a Mary Tall Mountain award for art and social justice, various mentor awards and a Diane Decorah award from the Native Writer's Circle of the Americas. Kim earned an MFA in Fine Arts/Textiles from San Francisco State University in 1998 and was the special graduate student for her department. She was voted student awards for every year she taught at San Francisco State University. Since leaving academia Kim has had four books published Smuggling Cherokee, Rabbit Stories, Clouds Running In, and her chapbook Sidewalk Ndn. Her work has been included in dozens of anthologies and journals including 'Yellow Medicine Review' and New Poets of the American West.

Currently her favorite project has been founding and helping to maintain the Native Arts Advisory board for the de Young museum. Since its beginning the board has hired and paid over 700 living Native artists and presented their work to an unprecedented audience for the city of San Francisco. Many of those artists are Ohlone, the original people of this place. The latest outcome of that relationship was a poetry reading with I.frank manriquez, language warrior and arts activist, Jaynie Phoenix, who maintains one of the longest running two-Spirit drums in the Bay Area and the incomparable Jewelle Gomez, playwright poet and fierce defender of diversity. Kim has worked and continues to work as both artist and activist and is already plotting new capers to further those goals.

**Mohammed Soriano-Bilal**  
**Executive Director, African American Art & Culture Complex**

Mohammed Soriano-Bilal is probably best known as the voice of reason on MTV's *Real World* San Francisco. He is an accomplished diversity consultant, a hip-hop writer/artist, and an award-winning producer of both music and film. Soriano-Bilal has facilitated of over 450 diversity and inclusion presentations, with clients including Alcatel-Lucent Technologies, Progressive Insurance, Blue Shield, and the US Treasury. As a recording artist/producer, Soriano-Bilal released four albums (one on Epic Records) and collaborated with such luminaries as Santana, Public Enemy, Living Legends and Mos Def. His music has been featured in the Sundance Award-winning film, *Drylongso*, and on TV shows such as *Moesha*, and NBC's mini-series, *Kingpin*. His plays and original compositions have graced the stages of Theater Artaud, the Carpenter Performing Arts Center, Yerba Buena Center for the Arts, the New Jersey Performing Arts Center and Bill Graham Civic Auditorium. As a weekly *San Francisco Bay Guardian* columnist, his *Howling at the Moon* column reached over 100,000 readers. As a media producer, Soriano-Bilal produced dozens of films, shows and campaigns, including director Robert Townsend's award-winning series, *Diary of Single Mom*; *If I Were President*, an election campaign featuring Danny Glover and Mos Def; and *Vocabulary of Change, Conversations Between Angela Davis & Tim Wise*. Throughout his career, he has raised over \$7.5M for projects to empower low-income Americans. Currently, Soriano-Bilal serves as the Executive Director of the African American Art & Culture Complex.



Tom DeCaigny, Director of Cultural Affairs

## FY14-15 San Francisco Arts Commission Grants Guidelines

### **Cultural Equity Initiatives | Level 1 & Level 2**

Capacity-Building Grants For Arts Organizations  
Of Historically Underserved Communities

**Application Deadline:**  
August 1, 2014

Application Deadline: August 1, 2014

## **ABOUT SAN FRANCISCO ARTS COMMISSION GRANTS**

The San Francisco Arts Commission's grant making programs are committed to supporting and building cultural resources for our City's diverse arts communities. The SFAC stewards the Cultural Equity Endowment Fund, the Neighborhood Cultural Centers Fund and other City resources to foster the values and increase the impact of cultural equity and neighborhood arts. The SFAC supports San Francisco artists, arts organizations, and historically underserved communities through grants, technical assistance and capacity building, economic development, arts education initiatives and community-based Cultural Centers.

Cultural Equity Initiatives are funded through the Cultural Equity Endowment.

Grants from the Cultural Equity Endowment Fund provide support for the enrichment of San Francisco's multicultural landscape and are intended to ensure that:

- all people who make up the city have fair access to information, financial resources, and opportunities for full cultural expression, as well as opportunities to be represented in the development of arts policy and the distribution of arts resources;
- all the cultures and subcultures of the city are represented in thriving, visible arts organizations of all sizes;
- mid- and large-budget arts institutions whose programming reflects the experiences of historically underserved communities flourish.

The historically underserved communities named in these guidelines—Native American, Asian American, African American, People with Disabilities, Latino, L/G/B/T/Q, Pacific Islander, Women—have been so identified by the Cultural Equity Endowment legislation with the specific purpose of directing funds to grant programs that support these communities.

## **ACCESSIBILITY**

A translation of this grant application is available upon request; however, only applications in English will be accepted."

Una traducción de esta solicitud de subvención está disponible a petición; sin embargo, solamente se aceptarán solicitudes en inglés.

此拨款申请书的翻译版本将应请求而提供；然而，只有英文版本的申请书才会被接纳。

### **Translation Contacts:**

#### **Spanish:**

Kate Patterson-Murphy at 415-252-4638 or [Kate.patterson@sfgov.org](mailto:Kate.patterson@sfgov.org).

Favor comunicarse con Kate Patterson-Murphy al 415-252-4638 ó [Kate.patterson@sfgov.org](mailto:Kate.patterson@sfgov.org) para una traducción al español.

#### **Chinese:**

Esther Ip for a Chinese translation at 415-252-2536 or [esther.ip@sfgov.org](mailto:esther.ip@sfgov.org)

请联系Esther Ip以获取中文翻译。联系电话：415-252-2536 或 电子邮箱：[esther.ip@sfgov.org](mailto:esther.ip@sfgov.org)。

#### **Tagalog:**

Please call 311 for assistance.

## CULTURAL EQUITY INITIATIVES (CEI) PURPOSE AND MISSION

Cultural Equity Initiatives grants are investments in capacity-building initiatives that ensure the artistic and cultural vitality and the sustainability of San Francisco's arts organizations that are deeply rooted in historically underserved communities, such as African American, Asian, People with Disabilities, Latino, L/G/B/T/Q, Native American, Pacific Islander, and Women.

**Cultural Equity Initiatives – Level 1 (CEI-L1)** supports short-term, one-time projects that assist organizations in strengthening their administrative infrastructure and organizational capacity, and preparing for the CEI-L2.

**Cultural Equity Initiatives – Level 2 (CEI-L2)** supports substantive organizational change by significantly enhancing organizational efficiencies and *focusing on new or unrealized organizational capacity*, in keeping with an organization's mission and long-range goals as articulated in the Board-approved strategic plan. Initiatives should demonstrate that they are well planned, undertaken at an opportune time, are of necessity, and will span a two- to three-year period for realization. Initiatives must lead to greater sustainability and financial health.

For eligibility questions: Weston Teruya, weston.teruya@sfgov.org

	CEI-L1	CEI-L2
<b>Grant Amount:</b>	Up to \$25,000 for one-year initiatives	Up to \$100,000 for two- or three-year initiatives
<b>Application Deadline:</b>	August 1, 2014	August 1, 2014
<b>Panel Review:</b>	Mid-September 2014	Mid-September 2014
<b>Award Announcement:</b>	December 2014	December 2014
<b>Grant Window:</b>	January 15, 2015 - July 15, 2016	Two or Three years from January 15, 2015

\*Note: Other communities may seek similar recognition from the San Francisco Arts Commission by addressing a request in writing to the Arts Commission by May 1st prior to the following cycle of the Cultural Equity Initiatives program. Such a request should come from persons who are recognized as civic leaders within their community. It should state the basis for seeking such status and be sent to the Arts Commission to the attention of the Director of Community Investments. The Arts Commission will strive to reach a decision on each such request within a reasonable amount of time before the subsequent application deadline for the next Initiatives cycle. In doing so, it reserves the right to seek additional information from members of the community, as well as others.

**PLEASE NOTE:** L1 & L2 applications will be reviewed in the same period. **L2 applicants are strongly encouraged to submit an application for L1**, in the instance that the L2 application is not recommended for funding.

## ELIGIBILITY REQUIREMENTS (see eligibility worksheet)

The goal of the program is to ensure that institutions within culturally specific, underserved communities can provide ongoing access to artistic resources in those communities. To demonstrate that the arts organization is deeply rooted in a historically underserved community\*, such as African Americans, Asian Americans, People with Disabilities, L/G/B/T/Q, Native Americans, Pacific Islanders and Women, the organization must have the following:

- a mission statement that is specifically focused on the development, production, and/or presentation of arts activities that express the experiences of the historically underserved community/ies.
- a substantive and substantial history of working with and/or presenting on-going activities to members of the historically underserved community/ies identified in the organization's mission.
- continuing financial/material support from within that community and/or substantial input from members of that community/ies in the organization's governance.
- at least fifty percent of the organization's governing body must be deeply rooted in historically underserved community/ies.

\*Note: Being located in a historically underserved community/ies or periodically offering programs addressing that community/ies does not define the organization as being eligible to apply to CEI.

### CEI Applicants must:

- (L1) Be a 501(c)(3) tax-exempt organization or a fiscally-sponsored project of a tax-exempt organization and be based in San Francisco.
- (L2) Be a 501(c)(3) tax-exempt organization and be based in San Francisco.
- (L2) Have received a CEI-L1 or CEI-L2 grant at least once in the prior five completed fiscal years.  
*(On a case-by-case basis, recipients of a Native American Arts & Cultural Traditions – Building Sustainable Arts grant may have that grant stand in for baseline eligibility to Level 2 application. Please contact staff before applying.)*
- (L2) Have a current Board approved business plan or strategic plan.
- (L1 & L2) Have a three-year average operating budget that does not exceed \$1 million in income or expense (averaged over the past three completed years).
- (L1 & L2) Have organized at least two public arts activities in San Francisco in the past 24 months.
- (L1 & L2) Be up-to-date and in compliance on previous or ongoing SFAC grants.
- (L1 & L2) Have a recent history of financial stability, as reflected by an absence of unplanned operating deficits of significance and/or by a positive fund balance and/or a meaningful cash reserve.

**STEP**  
**1**

### Determining Eligibility and Funding Restrictions

Indicate "True" or "False" to the following statements:

- A. My mission statement is focused primarily on the arts.
- B. My organization operates in San Francisco and has its corporate address in the city.
- C. My organization provides continuing arts activity in San Francisco (at least 2 public activities in the past 24 months).
- D. My organization is in good standing on previous or current SFAC grants.
- E. My organization has 501(c)(3) tax-exempt status or a fiscal sponsor.
- F. My program is not administered by other City agencies or departments.
- G. My organization is not currently in its CEI-L1 or CEI-L2 sit-out period.
- H. My organization is deeply rooted in one or more historically underserved community/ies that is identified in the mission statement.  
The historically underserved community/ies identified in my organization's mission statement \_\_\_\_\_
- I. The percentage of board members who are from the historically underserved community identified: \_\_\_\_\_%
- J. My organization's three-year average operating budget does not exceed \$1 million in income or expense.

t	f
x	x

USE THE CHART BELOW TO CALCULATE YOUR ORGANIZATION'S THREE-YEAR AVERAGE OPERATING BUDGET.

**Operating Budget Chart:** Indicate cash income and expense for the last three completed fiscal years. Separate cash from in-kind support.

	Year	Year	Year	3 Year Average
Cash Income				
Cash Expense				
In-kind				

**If you checked "True" for all the statements in step 1, you are eligible to apply. Continue to step 2A for CEI-L1 applicants.**

**If you checked "True" for all the statements in step 1, continue to Step 2B for CEI-L2 applicants.**

**If you checked "False" for any of the statements in step 1, your organization is not eligible to apply for a CEI grant.**

## STEP 2

### Determining Your Maximum CEI-L1 Grant Request

Refer to the Operating Budget Chart in Step 1.

1. If your organization's 3-year cash income average is under \$150,000, you can request no more than 50 percent of the actual cash income of the last closed fiscal year. Calculate your maximum grant request:  
$$(\$ \text{Cash income for last closed fiscal year}) \times 50\% (\text{or } .5) = \$$$

If the calculated amount is \$25,000 or more, your maximum grant request amount is \$25,000.  
If the calculated amount is less than \$15,000, that amount is your maximum grant request amount.
2. If your organization's 3-year cash income average is between \$150,000 and \$1 million, you can use the grant to cover up to 75 percent of the projected cash expenses for the proposed project. Calculate your maximum grant request:  
$$\$ \text{ (Total Initiative Budget)} \times 75\% (\text{or } .75) = \$$$

If the calculated amount is \$25,000 or more, your maximum grant request amount is \$25,000.  
If the calculated amount is less than \$25,000, that amount is your maximum grant request amount.

**STEP 3 Determining Eligibility and Funding Restrictions**

Indicate "True" or "False" to the following statements:

- A. My organization has 501(c)(3) tax-exempt status.
- B. My organization has received CEI-L1 or CEI-L2 support at least once in the prior five completed fiscal years\*.
- C. My organization has a current business plan or strategic plan.
- D. My organization has a recent history of financial stability, as reflected by an absence of significant unplanned operating deficits and/or by a positive fund balance and/or meaningful cash reserve.

t	f

\*Or have discussed a NAACT-Building Sustainable Art exemption with grant program staff.

**If you checked "True" for all the statements in step 3, you are eligible to apply.**

**If you checked "False" for any of the statements in step 3, your organization is not eligible to apply for a CEI-L2.**

## **FISCAL RESPONSIBILITY**

- Organizations with accumulated surpluses/deficits must provide a budget narrative that details plans and policies for utilizing the surplus or how the deficit developed and plans for deficit reduction.
- Organizations that hold outstanding loans or have defaulted on loans must provide a budget narrative that details the terms of the loan repayment or circumstances of the default.

## **FUNDING POLICIES**

- **(L2) "Sit-Out" Policy:** After an organization receives a CEI-L2 grant, it is ineligible to receive a CEI-L2 or CEI-L1 grant for a period equal to the duration of their CEI-L2 grant (measured from the start of their grant period to receipt of a complete final report).
- **(L2) FY2015 Applicants,** an organization in their sit-out period is eligible to apply if their sit-out period ends before October 2015. Please note that if your organization is still in a CEI-L2 sit-out period at the start of the grant window, expenses may not be incurred until the sit-out period ends.
- **(L2) Calculating Your Grant Request for CEI-L2:** The maximum grant award for CEI-L2 is \$100,000 over two or three years. Applicants are expected to request grant amounts that are appropriate to the scale of their initiative and organizational budget.
- **(L2) Matching Funds:** The SFAC grant can constitute up to **75 percent** of the projected cash expenses for the proposed Initiative. Applicants are required to provide a **25 percent** cash match.
- **(L1) Organizational Budget:** Determined by the average of your last three years of cash income.

**Small-Budget Organizations:** average not to exceed \$150,000. Can request no more than 50 percent of its actual cash income of its last closed fiscal year. The SFAC grant can constitute all or part of the projected expenses of the proposed project, as appropriate.

**Mid-Size Budget Organization:** average between \$150,000 and \$1 million. The SFAC grant can constitute up to 75 percent of the projected cash expenses for the proposed project. Applicants are required to provide a **25 percent** cash match.

- **(L1)** An organization can receive only two consecutive years of CEI-L1 support, after which they must sit out for one cycle of CEI-L1.
- **(L2 & L1)** Recipients of a CEI-L2 can apply for an OPG in the last year of their grant. Recipients of a CEI-L1 can apply for an OPG in the following grant cycle. Recipients of a CEI-L2 or CEI-L1 must close out their CEI grant before they can receive their OPG funds.
- **(L2 & L1)** Applicants cannot receive simultaneous funds from multiple SFAC programs to support the same project, e.g. Public Art commission, other SFAC grants, etc.
- **(L2 & L1)** Programs that are directly administered by other City agencies are not eligible to apply.
- **(L2 & L1)** Applicants may not submit more than one application in a single category. **Note:** This does not apply to fiscal sponsors submitting applications on behalf of different fiscally sponsored projects.
- **(L2 & L1) Cultural Equity Initiatives will NOT fund:**
  - Any existing activities and/or ongoing operating expenses that are not directly related to the proposed Initiative. **Note:** The Initiative may comprise a reasonable and appropriate allocation of existing staff time and salaries.
  - Proposals that will culminate in an arts project. (See Organization Project Grants.)
  - Projects that primarily involve the planning and development of space. (See Creative Space.)

## **SPECIAL INSTRUCTIONS FOR BUDGETS & BUDGET NOTES**

**3-Year Average Chart:** Indicate organization's cash income and expenses for the last three completed fiscal years.

- Indicate which years are your last three completed fiscal years.
- If you have a deficit, indicate that by putting a minus sign in front of the dollar amount (e.g. If you have a deficit of one hundred dollars, write it out as "\$-100").
- Any Surplus or Deficit from one year must be added to the Accumulated Surplus/Deficit of the next year.
- If you have received significant non-cash donations of materials or services, put the dollar value of those donations in the "Significant In-Kind" row at the bottom.

- Significant In-Kind dollar amounts should not be added or subtracted from any other amount on this grid and should not be carried over from one year to the next.
- **Capital Campaigns:** Separate funds from your organization's operating budget and enter in a separate row.
- **Reserve Fund:** If you have a reserve fund separate from your surplus, specify the amount and policy of use in the *Combined Budget Notes for CCDP and Organizational Budget*.
- **Fiscal Sponsors:** If your organization serves as a fiscal sponsor, separate the operating budgets of the fiscally sponsored projects from your organization's operating budget.

**3-Year Average Budget Narrative:** Summarize reasons for significant variances, surpluses/deficits, etc. In the budget notes, include details on how the surplus/deficit developed and the planned use of the surplus or plans to address the deficit. Also describe the policy applied to the use of any Reserve Funds.

**Initiative Budget & Budget Notes:** The Initiative Budget is particularly helpful for: clarifying your project narrative; representing the financial plan for your project, including priority areas; and outlining the allocation of SFAC support. Budget Notes are required because they provide a level of detail that helps the panelists understand how you arrived at your amounts. Budget Notes provide you an opportunity to explain any external or unusual factors and your decision-making process. Panelists carefully review budgets and budget notes.

These points will help you provide the panel with the necessary information to evaluate your proposal:

- Initiative budgets should not project a deficit. If you are projecting a surplus, provide an explanation.
- Be as detailed as you can in your budget notes and explain how the numbers are derived. For instance, please detail allocations of staff time—particularly if they are discussed in the narrative or personnel.
- If you have significant in-kind support, discuss this in your budget notes.
- Include plans for obtaining additional support (indicate: secured, pending, to apply) and if you have had previous success with unsecured sources.
- If there was a fluctuation in any line item of more than 20 percent from year to year, provide an explanation.

**Organizational Budget Form:** for prior (if not entered in the CCDP), current and projected budget years. It is expected that if six months have passed, your last fiscal year will be entered into the CCDP. If less than six months have passed and you have not completed that year's CCDP, use the first column on the form.

**California Cultural Data Project Funder Report (CCDP):** Submit the San Francisco Arts Commission Cultural Equity Initiatives Funder Report for the three most recently completed fiscal years. This report is generated by the applicant from the CCDP website ([www.caculturaldata.org](http://www.caculturaldata.org)). If your CCDP profile report does not include the prior year, please submit the prior year information on the **Organizational Budget Form**. It is expected that if six months have passed since your last fiscal year ended, that you will have filled that year out in the CCDP profile.

**Combined Budget Notes for CCDP and Organizational Budget:** Detail any large support or expense items. Include explanations for any anomalies or inconsistencies, i.e., year-to-year variances of over 20 percent and surplus/deficit.

## **APPLICATION REVIEW & APPROVAL PROCESSES**

Announcement of awards can take up to seven months from the deadline.

**Application Review:** Grant staff will process and send applications to panelists for review in advance of panel. Prior to the review panel, you will receive an email containing information about the review schedule and instructions to attend the meeting. Please be sure that you include a working email address in your application materials. If necessary take steps to ensure that emails from the Arts Commission are not lost in your spam filter. Panelists will convene to discuss applications and make funding recommendations.

**Application Review Panelists:** Grant review panelists reflect the diversity of San Francisco, have broad knowledge regarding organizational development and field issues impacting culturally specific organizations. Panelists are engaged throughout the year to assess applications and may change from year-to-year.

**Attending the Panel Review:** Cultural Equity Initiatives panel meetings are open to the public. A time schedule of each panel meeting is emailed to applicants in advance and will be posted on the website. Please be sure that you include a working email address in your application materials. Take steps to ensure that emails from staff are not lost in your spam filter. Applicants are welcome to observe the meetings, but should not engage in discussion with the panelists or staff during the panel. Many applicants find it insightful to listen to the discussions of applications because the panelists are seasoned professionals.

**Funding Recommendations:** Based on an evaluation of the proposals, panels make recommendations for funding and grant amounts. Grant amounts are either the full amount of the grant sought or a substantial portion of the requested grant—usually not less than 75 percent for Level 1 grants. Typically Level 2 grants are awarded at 90 to 100 percent.

**Panel Notes:** Staff no longer transcribes panel discussions, so we highly encourage applicants to attend the panel review or send a representative to listen and take notes. If you are unable to attend the panel, staff may be able to provide a summary of panel comments at the end of the fiscal year.

**Arts Commission:** Panel recommendations are subject to the approval of the Arts Commission. Recommendations are usually first reviewed by the Community Arts, Education & Grants Committee, then by the Full Commission. Meetings of the Commission are public. The schedule, agenda, and minutes are available on the Arts Commission website at <http://www.sfartscommission.org>.

**Grant Awards:** Notifications will be emailed to the contact and address provided in the application. A follow-up packet containing contracting and compliance paperwork will be mailed. Also see Appendix B: Managing Your Grant Award & Required Documentation.

## **SUBMITTING YOUR COMPLETED APPLICATION PACKET**

- Email complete application and additional attachments in .pdf format to:  
**[ceg.applications@sfgov.org](mailto:ceg.applications@sfgov.org)**  
**by 11:59 p.m. PST on Friday, August 1, 2014.**
- Include “15CEI(L1 or L2):(the name of your organization)” in the email subject line.  
*Example: 15CEI1:Carbonist School Collective*
- Applications must be received by email. Hard copy, postal mail, and faxed applications will not be accepted.

All applications must be emailed by the day of the deadline. In fairness to others, **we cannot accept late or incomplete applications**. An application may be deemed incomplete and ineligible if the organization does not provide the complete set of information in the appropriate format by the deadline.

## **EVALUATION CRITERIA**

Proposals to Cultural Equity Initiatives are assessed using the following criteria. Read these carefully and keep them in mind when filling out your application.

### **Quality of Organization's Programming & Relationship with Community**

- Quality of artistic work and programmatic activities of the organization in expressing/supporting the experiences of the historically underserved community/ies.
- Quality and depth of the organization's relationship and services to the historically underserved community/ies on which its mission is focused.
- Demonstrated substantial and continuing support from the historically underserved community/ies.

### **Initiative Merit & Impact on Organization**

- Consistency and appropriateness of the proposed Initiative with the organization's mission, stage of organizational development, and (for CEI-L2) Board-approved strategic or business plan.
- Thoroughness of the organization's assessment of its own and its community's needs and how well the proposed Initiatives address those needs.
- Soundness, clarity, credibility, and internal consistency of the proposed Initiative.
- Proposed Initiative's desired impact on the development and sustainability of the organization and its ability to serve its community.
- Viability of the plans to foster organizational sustainability and financial health beyond the term of the grant.

### **Organizational Capacity**

- The availability of appropriate human resources, including active support of the Board and financial resources for the Initiative.
- The organization's ability to implement the Initiative given its existing operational needs.
- The organization's soundness as reflected in their programming, finances, and staffing.

### **Examples of CEI Initiatives**

The initiatives cited below are examples of types of supported initiatives:

- (L1) *Engage peer organization as mentor to provide technical assistance in strategic areas of need.*
- (L2) *Implement a new service provision and distribution system that develops new earned income streams and greater organizational stability.*
- (L2) *Expand specific programs and services, which were identified and prioritized through a community needs assessment.*
- (L2) *Hire a skilled management team that allows the organization to share resources, increase efficiency and free artistic staff time to develop and refine programming.*

## **NARRATIVE INSTRUCTIONS**

Maximum of six (6) pages – you need not use all the pages allowed. Use Arial 11pt font size or larger. Use single line spacing, adding one line space between paragraphs, and a minimum of one-inch margins. Be sure to put the name of the applicant in the upper right corner of each page.

### **YOUR ORGANIZATION & YOUR COMMUNITY.**

Provide your mission, vision, and position in San Francisco and your community. Give an overview of the evolution of your organization including the community needs that led to your organization's founding. Describe your community and/or audience and how your organization engages them. This section may include: artistic practice and lines of investigation; continued relevance of programming; critical junctures; major accomplishments; etc.

### **THE PROPOSED INITIATIVE.**

- »» Describe the proposed Initiative and planning process in detail, including how you will know the Initiative is successful, benchmarks, and your plans for evaluation.
  - »» Describe your strategic planning process, including the relationship between the proposed Initiative and the main goals and strategies identified in your strategic plan. (Required for L2; encouraged for CEI-L1)
  - »» (L2 applicants only) If previously funded by CEI-L1, please describe the impact of the work supported and its relationship (if any) to the current request.
- »» Describe the current state of your organization, including any opportunities, challenges, and/or critical junctures. If you have engaged in a recent capacity-building Initiative, please describe how it has made a difference in your work.
- »» How is the proposed Initiative important and relevant to your community and your organization's ability to serve it?
- »» Describe how the artistic and administrative leadership, the Board of Directors, and/or community members (if appropriate) are involved in the Initiative and the decision making process.
- »» What are the existing and new human, financial, and other resources needed for implementation?
  - »» How will implementation of the Initiative affect the organization's normal operations and resources?
  - »» Be specific in describing whether the resources already exist within the organization; need to be obtained from outside and how; your experience in managing and securing the necessary resources; and any contingency plans.
- »» How will the gains from this Initiative be sustained after the term of the grant? How does this Initiative make your organization more sustainable?

### **DETAILED WORKPLAN.**

Provide a detailed workplan for the implementation of the Initiative.

## APPLICATION CHECKLIST

Submit a single .pdf containing the following documents in the order listed:

- ☐ **Application Form**
- ☐ **Initiative Narrative.** Please adhere to length requirements.
- ☐ **Detailed Initiative Budget with Budget Notes.** Please use the following columns, detailing revenue and expense.

### CEI-L1:

Initiative Total Budget	SFAC Grant Allocation
-------------------------	-----------------------

### CEI-L2:

Initiative Total Budget	SFAC Grant Allocation	Year 1	Year 2	Year 3 (if needed)
-------------------------	-----------------------	--------	--------	--------------------

- ☐ **Current Balance Sheet**
- ☐ **California Cultural Data Project Funder Report** (see page 5 for instructions)
- ☐ **Organizational Budget Form** (see page 5 for instructions)
- ☐ **Combined Budget Notes for CCDP and Organizational Budget** (see page 5 for instructions)
- ☐ **Key Initiative Personnel:** For each, include a one-paragraph bio and description of roles, and indicate if the person is a regular staff member or specifically engaged for the Initiative. If key positions are vacant, provide a description of the job qualifications and the search process.
- ☐ **List of Staff members with positions:** Add a "V" next to the name of each volunteer and a "P" next to the name of each person who will be paid.
- ☐ **List of Board of Directors:** Include their affiliation, length of time served and term expiration dates. Describe the roles and responsibilities of the board specifically for the proposed Initiative.
- ☐ **Your organization's calendar of arts activities** for the last completed program year, current year, and proposed next year.
- ☐ **Work Sample Sheet:** See Appendix A for instructions.
- ☐ **Current Strategic or Business Plan** (Required for CEI-L2; encouraged for CEI-L1)

## APPLICATION FORM

GRANT CATEGORY: \_\_\_\_\_

GRANT APPLICANT: \_\_\_\_\_

LEGAL NAME, IF DIFFERENT: \_\_\_\_\_

CONTACT PERSON + TITLE: \_\_\_\_\_

CORPORATE ADDRESS: \_\_\_\_\_

MAILING ADDRESS IF DIFFERENT: \_\_\_\_\_

PLEASE NOTE: IF MAILING ADDRESS IS A P.O. BOX, A PHYSICAL ADDRESS MUST BE PROVIDED FOR THE CORPORATE ADDRESS

☐ CHECK IF NEW ADDRESS ☐ CHECK IF NEW MAILING ADDRESS

DAY PHONE \_\_\_\_\_

MOBILE \_\_\_\_\_

FAX \_\_\_\_\_

EMAIL \_\_\_\_\_

WEBSITE \_\_\_\_\_

PROVIDE A VALID EMAIL. PANEL NOTICES AND IMPORTANT GRANT INFORMATION WILL BE SENT TO THIS EMAIL.

NUMBER OF THE SUPERVISOR'S DISTRICT WHERE YOUR OFFICE IS: \_\_\_\_\_

NUMBER OF THE SUPERVISOR'S DISTRICT WHERE YOUR PROPOSED ACTIVITIES WILL TAKE PLACE: \_\_\_\_\_

YOUR DISTRICT NUMBER CAN BE FOUND AT: [HTTP://PROPERTYMAP.SFPLANNING.ORG/?&NAME=SFIND&SEARCH=](http://PROPERTYMAP.SFPLANNING.ORG/?&NAME=SFIND&SEARCH=)

HAS YOUR ORGANIZATION APPLIED FOR OR RECEIVED FUNDS FROM GFTA THIS FISCAL YEAR? ☐ YES ☐ NO

IF YES, PLEASE INDICATE THE AMOUNT EXPECTED OR RECEIVED: \$ \_\_\_\_\_

IF YES, WHAT PORTION OF THE FUNDS WILL BE USED FOR THIS PROJECT? \$ \_\_\_\_\_

### ELIGIBILITY

CHECK THE BOX IF YOUR ARTS GROUP IS A 501(C)(3) ARTS ORGANIZATION: ☐

DOES YOUR ORGANIZATION'S MISSION STATEMENT INVOLVE **MAINLY AND CLEARLY** THE DEVELOPMENT, PRODUCTION, AND/OR PRESENTATION OF ARTS ACTIVITIES? ☐ YES ☐ NO

YEAR FOUNDED: \_\_\_\_\_ YEAR INCORPORATED: \_\_\_\_\_

IF NOT A 501(C)(3) ORGANIZATION, STATE OTHER EXEMPT CATEGORY: \_\_\_\_\_

NAME OF FISCAL SPONSOR, IF APPROPRIATE: \_\_\_\_\_

STATE THE HISTORICALLY UNDERSERVED COMMUNITY/IES IDENTIFIED IN YOUR MISSION STATEMENT:  
\_\_\_\_\_

STATE THE PERCENTAGE OF BOARD MEMBERS WHO ARE FROM THE HISTORICALLY UNDERSERVED COMMUNITY/IES NAMED IN YOUR MISSION STATEMENT: \_\_\_\_\_%

DO YOU HAVE A TWO-YEAR HISTORY OF CREATING AND PRESENTING ORIGINAL WORKS TO THE PUBLIC? ☐ YES ☐ NO

**DATES/LOCATIONS OF LAST TWO PUBLICLY ACCESSIBLE ARTS ACTIVITIES IN SAN FRANCISCO:**

DATE	BRIEF ACTIVITY DESCRIPTION	PLACE

**3-YEAR AVERAGE. SEE PAGES 4-5 FOR INSTRUCTIONS.**

CHECK <input type="checkbox"/> CY OR <input type="checkbox"/> FY	YEAR: 20	YEAR: 20	YEAR: 20	3 YEAR AVERAGE
CASH INCOME				
CASH EXPENSE				
SURPLUS/(DEFICIT)				
ACCUMULATED SURPLUS/(DEFICIT)				
SIGNIFICANT IN-KIND				

**3-YEAR AVERAGE BUDGET NARRATIVE. SEE PAGES 5 FOR INSTRUCTIONS.**

**DEMOGRAPHIC INFORMATION**

THIS INFORMATION IS VOLUNTARY AND WILL HELP US BETTER UNDERSTAND WHO IS SERVED BY THE SFAC..

**DEMOGRAPHICS OF YOUR ORGANIZATION'S STAFF AND BOARD OF DIRECTORS.**

- |   |                                 |  |   |
|---|---------------------------------|--|---|
| <input type="checkbox"/> AFRICAN          | <input type="checkbox"/> ASIAN  | <input type="checkbox"/> DISABLED        | <input type="checkbox"/> EUROPEAN/CAUCASIAN |
| <input type="checkbox"/> L/G/B/T          | <input type="checkbox"/> LATINO | <input type="checkbox"/> NATIVE AMERICAN | <input type="checkbox"/> PACIFIC ISLANDER   |
| <input type="checkbox"/> BI-/MULTI-RACIAL | <input type="checkbox"/> WOMEN  | <input type="checkbox"/> TRANSGENDER     |   |

**DEMOGRAPHICS OF YOUR TARGET AUDIENCES AND/OR COMMUNITIES SERVED.**

- |                                  |   |  |   |
|----------------------------------|---|--|---|
| <input type="checkbox"/> AFRICAN | <input type="checkbox"/> ASIAN            | <input type="checkbox"/> DISABLED        | <input type="checkbox"/> EUROPEAN/CAUCASIAN |
| <input type="checkbox"/> L/G/B/T | <input type="checkbox"/> LATINO           | <input type="checkbox"/> NATIVE AMERICAN | <input type="checkbox"/> PACIFIC ISLANDER   |
| <input type="checkbox"/> WOMAN   | <input type="checkbox"/> BI-/MULTI-RACIAL | <input type="checkbox"/> TRANSGENDER     |   |

FOR PROGRAM PURPOSES, ASIAN INCLUDES ALL PEOPLES WHOSE ETHNIC OR RACIAL ORIGINS ARE IN ASIA, INCLUDING THE FAR EAST, SOUTHEAST ASIA (INCLUDING THE PHILIPPINES), SOUTH ASIA (BANGLADESH, INDIA, PAKISTAN, SRI LANKA), CENTRAL ASIA, AND THE MIDDLE EAST.

## PROJECT INFORMATION

PROJECT SUMMARY. SUMMARIZE YOUR PROPOSED PROJECT IN 75 WORDS OR LESS. WORD OVERAGE WILL NOT BE READ.

GRANT REQUEST AMOUNT: \_\_\_\_\_ TOTAL PROJECT BUDGET: \_\_\_\_\_

PROJECT START DATE: \_\_\_\_\_ PROJECT END DATE: \_\_\_\_\_

IF YOUR PROPOSED PROJECT INCLUDES PUBLIC ACTIVITIES:

NUMBER OF ACTIVITIES: \_\_\_\_\_ DATE (S) & LOCATION (S) OF SIGNIFICANT PUBLIC PRESENTATIONS: \_\_\_\_\_

PROJECTED NUMBER OF ARTISTS TO BE PAID BY THE PROJECT: \_\_\_\_\_

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE PROPOSED ACTIVITY: \_\_\_\_\_

### FOR ALL APPLICANTS:

PROJECTED NUMBER OF ARTISTS SERVED BY YOUR ORGANIZATION DURING THE PROJECT PERIOD: \_\_\_\_\_

PROJECTED NUMBER OF ARTISTS TO BE PAID BY YOUR ORGANIZATION DURING THE PROJECT PERIOD: \_\_\_\_\_

PROJECTED AUDIENCE NUMBER TO BE SERVED BY YOUR ORGANIZATION DURING THE PROJECT PERIOD: \_\_\_\_\_

PRIMARY ARTISTIC DISCIPLINE OF ORGANIZATION. PLEASE CHECK ONE.

☐ DANCE ☐ LITERARY ARTS ☐ MEDIA ARTS ☐ MUSIC ☐ THEATER ARTS ☐ VISUAL ARTS

☐ FOLK & TRADITIONAL ARTS, PLEASE SPECIFY: \_\_\_\_\_

☐ INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY \_\_\_\_\_

## CERTIFICATION

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR FY2014-2015 CULTURAL EQUITY INITIATIVES AND THE DATA IN THIS APPLICATION AND ANY ATTACHMENTS IS TRUE AND CORRECT. I UNDERSTAND THAT ANY MISREPRESENTATIONS OF INFORMATION WILL AUTOMATICALLY DISQUALIFY THIS APPLICATION, AND RENDER THE APPLICANT INELIGIBLE TO APPLY TO ALL SFAC GRANTS IN FY2014-2015.

AUTHORIZED SIGNATURE OF APPLICANT \_\_\_\_\_ DATE \_\_\_\_\_

PRINT NAME AND TITLE OF PERSON SIGNING THIS FORM \_\_\_\_\_

## ORGANIZATIONAL BUDGET

GRANT APPLICANT:

MONTH FISCAL YEAR ENDS:

### INCOME

#### EARNED

	PRIOR FY	CURRENT FY	PROJECTED FY
1. ADMISSIONS			
2. TICKET SALES			
3. TUITIONS			
4. WORKSHOP & LECTURE FEES			
5. TOURING FEES			
6. SPECIAL EVENTS – OTHER			
7. GIFT SHOP/MERCHANDISE SALES			
7A. GALLERY SALES			
8. FOOD SALES/CONCESSION REVENUE			
9. 8A. PARKING CONCESSIONS			
10. MEMBERSHIP DUES/FEES			
11. SUBSCRIPTIONS			
12. CONTRACTED SERVICES/PERFORMANCE FEES			
13. RENTAL INCOME – PROGRAM USE			
14. RENTAL INCOME – NON-PROGRAM USE			
15. ADVERTISING REVENUE			
16. SPONSORSHIP REVENUE			
17. INVESTMENTS – REALIZE GAINS/LOSSES			
18. INVESTMENTS – UNREALIZED GAINS/LOSSES			
19. INTEREST & DIVIDENDS			
20. OTHER EARNED REVENUE			
21. TOTAL EARNED REVENUE			

### SUPPORT

	PRIOR FY	CURRENT FY	PROJECTED FY
22. TRUSTEE/BOARD CONTRIBUTIONS			
23. INDIVIDUAL CONTRIBUTIONS			
24. CORPORATE CONTRIBUTIONS			
25. FOUNDATION CONTRIBUTIONS			
26. GOVERNMENT – CITY			
27. GOVERNMENT – COUNTY			
28. GOVERNMENT – STATE			
29. GOVERNMENT – FEDERAL			
30. SPECIAL EVENTS – FUNDRAISING			
31. OTHER PUBLIC SUPPORT			
30A. PARENT ORGANIZATION SUPPORT			
32. IN-KIND CONTRIBUTIONS			
33. NET ASSETS RELEASED FROM RESTRICTIONS			
34. TOTAL SUPPORT			
35. TOTAL REVENUE			

EXPENSE	PRIOR FY	CURRENT FY	PROJECTED FY
1. TOTAL SALARIES & FRINGE			
2. ACCOUNTING			
3. ADVERTISING AND MARKETING			
4. ARTIST COMMISSION FEES			
5. ARTISTS & PERFORMERS – NON-SALARIED			
6. AUDIT			
7. BANK FEES			
8. REPAIRS & MAINTENANCE			
9. CATERING & HOSPITALITY			
10. COLLECTIONS CONSERVATION			
11. COLLECTIONS MANAGEMENT			
12. CONFERENCES & MEETINGS			
13. COST OF SALES			
14. DEPRECIATION			
15. DUES & SUBSCRIPTIONS			
16. EQUIPMENT RENTAL			
17. FACILITIES – OTHER			
18. FUNDRAISING EXPENSES – OTHER			
19. FUNDRAISING PROFESSIONALS			
20. GRANTMAKING EXPENSE			
21. HONORARIA			
22. IN-KIND CONTRIBUTIONS			
23. INSURANCE			
24. INTEREST EXPENSE			
25. INTERNET & WEBSITE			
26. INVESTMENT FEES			
27. LEGAL FEES			
28. LODGING & MEALS			
29. MAJOR REPAIRS			
30. OFFICE EXPENSE – OTHER			
31. OTHER			
32. POSTAGE & SHIPPING			
33. PRINTING			
34. PRODUCTION & EXHIBITION COSTS			
34A. PROGRAMS – OTHER			
35. PROFESSIONAL DEVELOPMENT			
36. PROFESSIONAL FEES – OTHER			
37. PUBLIC RELATIONS			
38. RENT			
39. SALES COMMISSION FEES			
40. SUPPLIES			
41. TELEPHONE			
42. TOURING			
43. TRAVEL			
44. UTILITIES			
45. TOTAL EXPENSES			
TOTAL EXPENSES LESS IN-KIND			
CHANGE IN UNRESTRICTED ASSETS			
CHANGE IN TEMPORARILY RESTRICTED ASSETS			
CHANGE IN PERMANENTLY RESTRICTED ASSETS			
46. CHANGE IN TOTAL NET ASSETS			

## **Appendix A: On-line Artistic Work Samples**

Panelists will review your artistic work samples on-line in advance of the panel meeting.

**Provide no more than two links** to samples that show the artistic work of your organization, reflecting the vision, artistic quality, and relationship to expressing/supporting the experiences of the historically underserved community. Samples can be from your organization's website, a downloadable PDF, YouTube video, Flickr image set, or from another web-hosted media site. However, keep in mind that panelists will spend approximately 5-10 minutes with your samples. If there is a segment of a video, particular image, or set of web pages you want seen, direct panelists to it with notes, time-stamps, or direct links.

**Attach a separate sheet, as part of the application packet, formatted to provide the following information for each clip:**

SAMPLE 1:

URL:

Navigation notes:

Title of Work:

Artists Involved:

Year Work Created:

Venue:

Organization Relationship to Work:

Total Length of Work:

Length of Sample:

Short Description of Work:

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## **Appendix B: Managing Your Grant & Required Documentation**

This section is intended for applicants who are approved for a grant by our review panel and the San Francisco Arts Commission. Please retain this section as it contains useful information on managing your grant throughout the life of your funding.

### **Payment of Awarded Funds**

Cultural Equity Initiatives funds cannot be disbursed before January 15, 2015 and can only be used to cover expenses incurred during the grant window. A portion of your grant will be released up-front after satisfactory execution of grant agreements and other City requirements. The final disbursement is made available upon completion of the project and all reports.

For Cultural Equity Initiatives – Level 2, the disbursement of awarded funds is made on an agreed upon schedule set by the grantee and approved by Program staff. Due to the extended nature of the grant period, payments are typically broken into 3-5 increments including initial and final disbursements. Initial and final disbursements follow the same requirements as with other SFAC grants. Intermediate disbursements can be made on approval of interim reports addressing benchmarks set in the approved disbursement schedule.

Please retain receipts and records of expenses covered by the grant. You will have to submit copies of proof of payment for expenses over \$100.

*Note: Disbursement forms (invoices) are attached to your grant agreement as Appendix C. Blank forms are also available for download from the SFAC website: [www.sfartcommission.org/ceg](http://www.sfartcommission.org/ceg).*

In some cases the initial disbursement of your grant funds may not be made until after the start of the grant period. If your project is set to begin early in the grant window, please plan accordingly. Eligible expenses can begin at the start of the grant period, regardless of disbursement. Handling the required paperwork as soon as possible will facilitate the payment process. It can still take a few months for all documentation to be approved and processed. Please note that if your organization is still in a CEI-L2 sit-out period at the start of the grant window, expenses may not be incurred until the sit-out period ends.

Since project time frames may overlap in successive grants, a grantee may still be working on a project from a previous grant cycle when the other grant is awarded in this round. At their discretion, Community Investments staff may ask that prior grants be closed before new grant project funds can be disbursed.

### **Required Documentation**

Grantees must submit the following to set up their grant and show they are in compliance with the City of San Francisco's guidelines. These requirements are subject to change and applicable to any and all active grants.

#### **Grant Agreements**

Grantees must sign a standard contract with the City & County of San Francisco. This is a standard template required of all entities contracting with the City.

#### **Compliance Documentation**

**Returning Grantees:** As a returning grantee, your basic compliance information should already be on file. However, if your organization has relocated or needs to update your City vendor information, please be sure to let SFAC grants staff know so that we can update your City records.

**New Grantees:** You will have to complete compliance documentation and register with the City as a vendor. The required paperwork includes W9s, Business Tax Registration, and Human Rights Commission compliance. Keep in mind that this paperwork may take additional time to be processed and plan accordingly. Staff will instruct you on the proper steps once you are awarded your grant.

## Insurance and Waiver Requests

The City & County of San Francisco requires three forms of insurance coverage from grantees: General Liability, Workers' Compensation, and Commercial Automobile Insurance. Certificates demonstrating adequate coverage must be provided.

- ☐ **General Liability:** Coverage must be maintained at a minimum of \$1 million per occurrence and \$2 million aggregate. The "City & County of San Francisco, its officers, agents, and employees" must be named as additional insured and the "San Francisco Arts Commission, attn: Community Investments, 25 Van Ness, Suite 345, San Francisco, CA 94102" must be named as the certificate holder.\*
- ☐ **Workers' Compensation:** Coverage must be a minimum of \$1 million.
- ☐ **Automobile Insurance:** Coverage must be at a minimum of \$1 million.

If you do not have the required insurance or do not have coverage at the required levels, you will have to submit a waiver request. Please note that all waiver requests are subject to approval by the City Risk Manager's office. Additional proof of coverage or information may be requested by the Risk Manager at their discretion.

\* On a case-by-case basis, the Risk Manager's office may determine that a Cultural Equity Initiative grantee can have their General Liability waived. However, this is an unusual circumstance and is dependent on the Risk Manager's assessment of the nature of the organization's ongoing work and the specific project activities. In most cases, the Risk Manager will not waive General Liability requirements and grantees must still seek coverage for any public activities through a venue or other presenting agent. If you do have public activities and a venue will not be covering your events, you must purchase event insurance. Event insurance certificates must name the "City & County of San Francisco, its agents, officers, and employees" as additional insured and the San Francisco Arts Commission as certificate holder.

## Final Reports, Extension, and Default Policy

### Final Reports

Grantees must submit a satisfactory final report within 90 days of the end of the grant window. If a final report is not received within those 90 days, the grantee will have breached the Grant Agreement and be considered in default. Grantees are responsible for submitting a timely report. A reminder will *not* be sent at the end of the grant period. The most up-to-date report forms are always available for download at the SFAC grants website: [www.sfartscommission.org/cegi/](http://www.sfartscommission.org/cegi/).

### Extensions & Project Modifications

Extension requests are meant to facilitate communication and keep grants staff updated on the status of projects. During your grant period, grantees may submit a formal letter to the Director of Grants outlining changes to their grant project, including a revised grant timeline and, as needed, a budget update. Almost all extension requests are approved if the project retains the spirit and intent of the original grant, adequate rationale has been provided, and the request is received before the end of the grant window.

Projects may be extended beyond the end of the original grant window, with a corresponding extension to the final reporting requirements. However, the maximum allowable extension is two years from the end of the original grant window. After this point projects will be considered in default.

### Default Policy

If a final report is not received in a timely manner, the grantee will have breached the Grant Agreement and be considered in default. Grantees in default will be ineligible to apply to SFAC grants for a period of two years with a **minimum period of ineligibility of twelve months**. In addition, any remaining balance on the grants in default will be dissolved.

In those cases when there are outstanding reports for a project for which an individual artist and an associated organization may have received grant support for different project phases, both artist and organization will be held accountable and in default.

## **Community Investments**

### **FY2014-2015 Cultural Equity Initiatives—Levels One and Two**

#### **Panelists**

#### **Idris Ackamoor**

##### **Co-Founder/Co-Artistic Director and Executive Director, Cultural Odyssey**

Idris Ackamoor is a multi-instrumentalist, composer, actor, tap dancer, director, and producer. He is the Founder and Executive/Co-Artistic Director of the San Francisco performance company, Cultural Odyssey, which is over twenty-five years old. Idris and his partner actress Rhodessa Jones (Jones & Ackamoor) have developed over a dozen original duet productions that have toured throughout the United States, Japan, and Europe receiving critical and audience acclaim as well as numerous awards for their innovative interdisciplinary work. The Duet has performed at such prestigious venues as La Mama Theater and the Public Theater in New York City, Yale Repertory Theater, in New Haven, Steppenwolf Theater in Chicago, and the National Black Theatre Festival. Idris has also performed with percussionist Don Moye of the Art Ensemble of Chicago, dancer/choreographer Bill T. Jones, writer/poet Ntozake Shange, tenor saxophonist Chico Freeman and many others.

Idris has received many awards for his work including "GOLDIE Lifetime Achievement Award," an Otto Rene Castillo Award for Political Theater, San Francisco Foundation Community Leadership Award, AUDELCO Board of Director's Award, and Black Theatre Network's Presidential Pathfinder Award. Idris has also received a prestigious New York "BESSIE", three National Endowment for the Arts Grants, and several San Francisco Art Commission Individual Artists Awards.

Idris released his third CD entitled, "Homage To Cuba", during the fall of 2004. In January 2000 Idris released his second jazz CD entitled, "Centurian", the follow-up to his critically acclaimed premiere 1998 CD entitled, "Portrait". Idris has also composed for many theater, film, and dance companies. The theaters he has composed for include Cultural Odyssey, Penumbra Theater in St. Paul, MN, the Lorraine Hansberry Theater in San Francisco, La Mama Theater in New York City, among others. He has composed for Dimensions Dance Company, dancer/choreographer Bill T. Jones, and dancer Robert Henry Johnson. He also composed music for the score of the documentary Tongues Untied by the late filmmaker Marlon Riggs.

#### **Madeleine Lim**

##### **Independent Filmmaker & Executive Director, Queer Women of Color Media Arts Project**

As the founding Executive/Artistic Director, Madeleine Lim created Queer Women of Color Media Arts Project (QWOCMAP) in 2000 with the belief that a community of artist-activists could change the face of filmmaking and the social justice movement. Under Lim's leadership, QWOCMAP's Filmmaker Training Program was awarded the 2003 Best Video Program by San Francisco Community Media. In 2005, Lim received the LGBT Local Hero Award from KQED-TV in recognition of her leadership of QWOCMAP and her dedicated

service to the queer women of color community. The Featured Filmmaker at the 2006 APAture Asian American Arts Festival, she was awarded the 2007 DreamSpeaker Award from Purple Moon Dance Project, and the 2010 Phoenix Award from Asian Pacific Islander Women & Transgender Community (APIQWTC) for her outstanding, sustained and pioneering contributions to the Asian Pacific Islander Queer Women & Transgender Community. In 2011, Lim was awarded the Bayard Rustin Civil Rights Award from the Harvey Milk LGBT Democratic Club for her leadership in advancing justice and equality for the LGBT community. In 2013, she received the State Farm Good Neighbor Award from Equality California for her extraordinary commitment to her work and LGBT community.

Originally from Singapore, Lim is an award-winning filmmaker with 25 years of experience. Lim's recent film, *THE WORLDS OF BERNICE BING* (2013), won the Audience Award at the 2013 Queer Women of Color Film Festival in San Francisco. Her films have screened at sold-out theaters at international film festivals around the world, featured at museums and universities, and broadcast on PBS to millions of viewers. Lim's films have received awards from the prestigious and highly competitive Paul Robeson Independent Media Fund, as well as the Frameline Film Completion Fund. She received the 1997 Award of Excellence from the San Jose Film & Video Commission's Joey Awards and won the 1998 National Educational Media Network Bronze Apple Award. From 2000 to 2003, she was a California Arts Council Artist-in-Residence. Lim has thrice been awarded the San Francisco Arts Commission Individual Artist Commission. She holds a B.A. in Cinema from San Francisco State University, where she was awarded Outstanding Cinema Student of the Year.

#### **Ani Rivera**

##### **Executive Director, Galeria de la Raza**

Executive Director Ani Rivera joined the Galeria in 2004 and served as the Business Manager through 2007; she joined the Board of Directors in 2010. In 2007, she became the Compliance Specialist at Community Initiatives, a nonprofit fiscal sponsor located in San Francisco, CA, where she worked for five years. Project and contract management was a central function of her position. She provided operation administration for a \$16 million revenue portfolio. The portfolio is composed from contributions from private foundations, local city, and federal government agencies providing funding to support the operations of 90 fiscally sponsored projects. In the project management capacity, she provided in depth one-on-one counseling to projects on budget development, program goals, work plan and evaluation designs to accommodate each project's unique operations.

#### **Sylvia Sherman**

##### **Program Director, San Francisco Community Music Center**

At the Community Music Center, Sylvia oversees and manages a broad range of community music education initiatives, both at the Center and off-site in collaboration with community partners, including schools, senior centers, transitional housing sites and libraries. Sylvia has more than twenty-five years of experience with non-profit and

philanthropic organizations including work at the San Francisco Arts Commission, Oakland School for the Arts, and various community-based and philanthropic groups. She worked for fourteen years as Director of Development and Special Projects at La Peña Cultural Center, developing long-range strategic plans, institutional and individual donor fundraising, special program initiatives, coordinating La Peña's artist-in-residence program; producing new work, concerts of international artists, and multi-disciplinary program series. Sylvia is an alumna of community-based arts education programs, playing percussion and bass, currently performing with various salsa and Latin Jazz groups.

**Vanessa Whang**  
**Arts & Culture/Philanthropy Consultant**

Vanessa Whang is a consultant in the fields of arts & humanities and philanthropy. She served as the Director of Programs of Cal Humanities, California's statewide humanities organization, for six years from 2008-2014. In this position, she was responsible the creation, development, implementation, and evaluation of all of the organization's grantmaking and operating programs. Before joining Cal Humanities, Vanessa was a New York-based consultant with focus areas in arts philanthropy, cultural equity, culture and changing demographics, and evolving aesthetics. Her clients included Animating Democracy (DC/NY), Asia Society (NY), Doris Duke Charitable Foundation (NY), Ford Foundation (NY), Leveraging Investments in Creativity (NY), National Black Arts Festival (GA), and Rockefeller Philanthropy Advisors (NY). From 1999 through 2003, she served as Director of Multidisciplinary Arts and Presenting at the National Endowment for the Arts in Washington, DC.



## FY15 Cultural Equity Initiatives - Level 1 Panelist Score Ranking

average score	applicant	recommended grant
95.8	Brava Theater Center/Brava! For Women in the Arts	\$ -
89.6	Dance Brigade	\$ 25,000
86.8	San Francisco Mime Troupe	\$ 25,000
84.7	Queer Cultural Center	\$ 25,000
84.2	3rd i South Asian Independent Film Festival	\$ 25,000
83.6	Radar Productions	\$ 25,000
81.2	Kulintang Arts Inc.	\$ 25,000
80	Youth Art Exchange	\$ 25,000
78.2	San Francisco Transgender Film Festival (Tranny Fest)	\$ 21,050
77.6	Bayview Hunters Point Center for Arts & Technology (BAYCAT)	\$ 25,000
75.2	Lenora Lee Dance	\$ 25,000
73.4	Melody of China, Inc.	\$ 25,000
73.1	Queer Rebel Productions	\$ 25,000
70.4	Genryu Arts	\$ -
69.8	Eth-Noh-Tec	\$ -
69.8	Flyaway Productions	\$ -
69.3	Asian American Women Artists Association (AAWAA)	\$ -
65.3	La Pocha Nostra	\$ -
63.8	Theatre of Yugen	\$ -
58.4	OX	\$ -
54.8	World Arts West	\$ -
50.6	Kearny Street Workshop	\$ -

**CEI-L1 2015**

**3rd i South Asian Independent Film Festival**

**Project Summary**

This proposal requests \$25,000 to re-organize 3rd i's staffing structure by combining responsibilities currently addressed by a variety of contractors into a new salaried Managing Director position. The initiative will enable 3rd i to expand our artistic programs, to clarify the roles and responsibilities of existing staff, and to intensify our fundraising efforts. Awarded SFAC funds will exclusively support the newly created Managing Director position.

**Asian American Women Artists Association**

**Project Summary**

By building upon AAWAA's core strengths of cultivating deep ties between diverse intergenerational Asian American women artists and the larger APA community, maintaining relationships with academics and partnering organizations, and leveraging press coverage - we wish to further increase our impact on the community by shifting from a primarily opportunistic to a more strategically planned programs calendar. To accomplish our goals we wish to create positions for a paid Programs Manager and Administrative Manager.

**Bayview Hunters Point Center for Arts &**

**Project Summary**

Through the support of a 2013 Cultural Equity Initiative Level 1 Grant from SFAC, BAYCAT has been going through a valuable strategic planning process, which has allowed our Board, team and stakeholders to identify priorities to strengthen BAYCAT's brand and reach. As part of this strategic planning process BAYCAT has successfully created a new brand and website with the help of specialists. Now BAYCAT seeks the support of the SFAC to help us train our team and volunteers to properly use and integrate all the new tools as part of our ongoing outreach and marketing plans, and to develop a long term Social Media Communications Plan to leverage the investments SFAC and BAYCAT have already made.

**Brava Theater Center/Brava! For Women in the Arts**

**Project Summary**

Brava requests \$25,000 to establish a new 2/3-time Operations Manager position who will significantly strengthen Brava's capacity to increase rental income and to meet our rental clients' logistical and production needs. The Operations Manager will develop and implement space rental policies and rates, guarantee that Brava's building systems and equipment are in good working order, supervise the full-time Rentals Manager and half-time Facilities Manager, and generate rental income that will promote Brava's long-term financial sustainability.

## *Cultural Equity Initiatives - Level 1 Project Summaries*

### **CEI-L1      2015**

#### **Dance Brigade**

##### **Project Summary**

This proposal requests \$25,000 to establish a new Development Director position. The Initiative will simultaneously expand the Dance Brigade's fundraising capacities, increase the Artistic Director's focus on the company's artistic programs and promote our transition into a sustainable organization. Activities that earn revenues--dance class tuition, ticket sales and space rentals--comprised 84% of our \$840,855 FY14 budget; the Initiative's implementation will expand Dance Brigade's capacity to generate grant income and individual donations.

#### **Eth-Noh-Tec**

##### **Project Summary**

Eth-Noh-Tec (ENT) requests \$25,000 to begin the training of an apprenticed young performers ensemble to carry on the works and the interdisciplinary performance style for which ENT is known. Public performances by the Ensemble will help to further launch them into the public and the storytelling community as ENT.

#### **Flyaway Productions**

##### **Project Summary**

This Initiative will support the expansion of Flyaway's GIRLFLY program into an annual program. Founded in 2006, GIRLFLY provides arts education training to low-income girls. This paid apprenticeship program offers low-income, culturally diverse girls and young women (ages 14-19) new awareness of the physical body, and mentors them in advocacy for issues that affect women.

#### **Genryu Arts**

##### **Project Summary**

Genryu Arts respectfully seeks a CEI-L1 grant of \$25,000 to support its 2015-2016 Communications and Development Initiative. The Initiative calls for 1) Upgrade in Genryu Arts communications capacity and 2) a donor and membership campaign associated with the organization's 20th Year Anniversary.

**CEI-L1 2015**

**Kearny Street Workshop**

**Project Summary**

Our proposed initiative continues our work of developing long-term staff and board leadership and a capacity for grounded, long-term visioning, planning, and high-level execution. The initiative emphasizes the following strategies: 1) the continued training, mentorship, and development of our new executive director, TJ Basa, as well as training for our new program manager, Jason Bayani; 2) hiring a consultant to complete our board training in governance, fiscal management, and fundraising; and 3) getting help in initiating the final piece of our strategic plan: a long-term marketing plan.

**Kulintang Arts Inc.**

**Project Summary**

Kularts is requesting a \$25,000 grant to support a Leadership Succession Planning Process. Kularts founder and Executive Director, Alleluia Panis, has decided to retire within the next four years. The Board of Directors is approaching her retirement as a strategic opportunity to increase Kularts' service capacity, program effectiveness, long-term stability and sustainability.

**La Pocha Nostra**

**Project Summary**

This proposal requests \$22,250 to support re-structuring La Pocha Nostra's administrative management staff. The initiative will provide LPN the staff resources to implement our new strategic plan, which will go into effect in 2015.

**Lenora Lee Dance**

**Project Summary**

Lenora Lee Dance (LLD), founded in 2007, under the fiscal sponsorship of Asian Improv aRts, seeks a CEI L-1 grant of \$25,000 to support its 2015-2016 Organizational Engagement Initiative. The project will take place between April 1, 2015 and March 31, 2016.

**CEI-L1 2015**

**Melody of China, Inc.**

**Project Summary**

Melody of China requests a CEI Level I grant of 25,000 to support its 2015-2016 initiative to build its basic communications and fundraising infrastructure. Key elements include: creating a brand identity, upgrading technology and organization practices, implementing a marketing and communications strategy as well as a donor cultivation campaign in conjunction with the annual concert.

**OX**

**Project Summary**

OX requests \$25,00 to transition from a fiscally-sponsored project to a professionally managed, incorporated non-profit arts organization. Initiative includes intensive training to transition Artistic Director into Executive Director; transforming the Advisory Board into a Board of Directors; developing OX's first strategic plan; and filing for a 501 (c)3 non-profit status. Awarded funding will support initiative fees for the Executive Training Consultant, Planning Consultant, Incorporation Attorney, Artistic Director and Administrative Coordinator, and a first time Board retreat.

**Queer Cultural Center**

**Project Summary**

QCC requests \$25,000 to establish a new Community Engagement Specialist position that will have three major responsibilities: 1) to increase 20 emerging LGBT artists' fundraising, ticket sales and production skills; 2) to assist the City's LGBT artists to generate income through ticket sales, grants, individual donations and touring engagements; 3) to coordinate the production logistics of 10 annual interpretive programs about Queer social justice issues. Awarded funds will exclusively support this new position.

**Queer Rebel Productions**

**Project Summary**

Queer Rebel Productions requests \$25,000 to conduct our SUSTAIN+GROW initiative. Awarded funds will support: increased time commitment of QRP's Directors; Consultant fees; and Bookkeeper fees.

**CEI-L1      2015**

**Radar Productions**

**Project Summary**

RADAR Productions requests \$25,000 to establish a new Business Manager position and to formulate a new strategic plan covering the years 2015-2016, 2016-2017 and 2017-2018. The initiative will develop and implement strategies to increase RADAR's annual earned revenues. Awarded SFAC funding will partially support the Business Manager's compensation and the fee of a strategic planning consultant.

**San Francisco Mime Troupe**

**Project Summary**

SFMT seeks support to conduct a comprehensive strategic planning process, including extensive stakeholder input, in order to increase organizational and financial sustainability and artistic and political vitality as a truly unique San Francisco "institution".

**San Francisco Transgender Film Festival (Tranny)**

**Project Summary**

The San Francisco Transgender Film Festival requests \$21,050 to expand our staff infrastructure and organizational capacity. Awarded funds will increase the Artistic Director's time commitment and compensation from 400 hours and \$10,000 in 2013 to 900 hours and \$22,500 in 2015. SFAC funds will also support a new Festival Coordinator who will assume many of the Artistic Director's current administrative responsibilities such as volunteer coordination, box office management and our marketing and social networking activities.

**Theatre of Yugen**

**Project Summary**

Theatre of Yugen respectfully requests \$22,232 from San Francisco Arts Commission's Cultural Equity Initiative to renew its Strategic Plan at the biggest critical juncture in the organization's 35 year history. The expected outcome of the Initiative will enable us to successfully re-brand the Theatre to become more proactive and relevant to our community and will entail developing the capacity of our Staff and our Board.

**CEI-L1      2015****World Arts West****Project Summary**

World Arts West is making a major timeline shift, changing the Festival auditions from January to October. We request \$25,000 to hire a part-time bookkeeper and development assistant to build staff capacity during this time of transition. The new position will provide support for an extensive individual donor outreach program, while also restructuring and overseeing the organization's accounting procedures to align with the CDP reporting categories. Also, we will need to design and print an informational piece to communicate this important change to the thousands of artists that rely on us.

**Youth Art Exchange****Project Summary**

Youth Art Exchange requests \$25,000 from SFAC for a development and communications initiative to increase visibility and viability. The proposed project will engage a part-time Development and Communications Associate within the Development Department to create an infrastructure for outreach to and deeper relationships with prospective and current organizational donors. We expect this to strengthen our capacity to build a broad base of support and financial stability, enhancing our service to our constituents as a result.



## FY15 Cultural Equity Initiatives - Level 2 Panelist Score Ranking

average score	Applicant	Grant Recommendation
86.1	Brava Theater Center/Brava! For Women in the Arts	\$ 100,000
80.6	Golden Thread Productions	\$ 100,000
79.4	African American Shakespeare Company	\$ 100,000
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77	Loco Bloco Drum and Dance Ensemble	\$ -
75.8	Acción Latina	\$ -
75.1	Queer Cultural Center	\$ -
72.2	ABADA Capoeira San Francisco	\$ -

**CEI-L2 2015**

**ABADA Capoeira San Francisco**

**Project Summary**

ABADÁ-Capoeira San Francisco requests a Cultural Equity Level II grant to support the implementation of key action steps critical to the success of its new, Board approved 2015-2017 strategic plan. CEI funds will support: Leadership Development & Retention; Expanded Fund and Audience Development Strategies and Resources Improved Evaluation and Monitoring Systems; and Increased Financial and Management Capacity Positioning The Organization To Support Long-Range Planning.

**Acción Latina**

**Project Summary**

This Sustainability Initiative seeks to ensure Acción Latina's long-term programmatic and financial viability so that we remain an enduring catalyst for promoting social justice and cultural pride within San Francisco's Latino community. The 2-year initiative focuses on building the communications, board and staff training, and donor development infrastructure necessary to create and implement an effective and comprehensive donor engagement strategy and plan.

**African American Shakespeare Company**

**Project Summary**

As African-American Shakespeare builds the organizations stability with a strategic plan, we request funds to hire a part-time Development and Communications Associate to assist with the execution of this plan.

**Brava Theater Center/Brava! For Women in the Arts**

**Project Summary**

Brava requests \$100,000 to establish a new 2/3-time Operations Manager position who will significantly strengthen Brava's capacity to increase rental income and to meet our rental clients' logistical and production needs. The Operations Manager will develop and implement space rental policies and rates, guarantee that Brava's building systems and equipment are in good working order, supervise the full-time Rentals Manager and half-time Facilities Manager, and generate rental income that will promote Brava's long-term financial sustainability.

**CEI-L2      2015**

**Golden Thread Productions**

**Project Summary**

Golden Thread requests a \$100,000 three-year grant to hire a fulltime Director of Marketing and New Plays, a crucial step in the implementation of our strategic initiative to "build a robust audience and artist community". We have already identified the ideal candidate for the job as Golden Thread artistic associate and volunteer part-time staff, Evren Odçikin. Evren is a marketing and communications professional with over 10 years' experience, as well as a freelance theatre director.

**Loco Bloco Drum and Dance Ensemble**

**Project Summary**

Loco Bloco is requesting funding to support the implementation of our newly approved 3-year Strategic Plan. Our proposed project includes hiring organizational and development consultants to help us implement and fund the 4 strategic priorities outlined in the plan.

**Queer Cultural Center**

**Project Summary**

QCC requests three-year funding of \$100,000 to establish a new Community Engagement Specialist position with three major responsibilities: 1) to strengthen 60 emerging LGBT artists' fundraising, ticket sales and production skills; 2) to enable 60 LGBT artists to generate income through ticket sales, grants, individual donations and touring engagements; 3) to coordinate the production of 30 interpretive programs about Queer social justice issues. Awarded funds will exclusively support this new position.



# Community Arts, Education and Grants Committee - November 4, 2014 - Meeting Minutes

Community Arts, Education and Grants Committee - November 4, 2014

**SAN FRANCISCO ARTS COMMISSION  
COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE**

Tuesday, November 4, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

**Draft Minutes**

The meeting was called to order at 2:07 p.m.

**1. Roll Call**

**Commissioners Present:**

Charles Collins

Sherene Melania

Marcus Shelby

**Commissioners Absent:**

Abby Sadin Schnair

Janine Shiota

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**Staff Present:** Tom DeCaigny, Judy Nemzoff, Barbara Mumby, Cristal Fiel, Tyese Wortham

**2. Community Investments Program Director's Report**

Community Investments Program Director Judy Nemzoff provided the committee with an update on major capital projects as well as general maintenance and repair for the four City-owned Cultural Centers: African American Art & Culture Complex

("AAACC"), Bayview Opera House Ruth Williams Memorial Theatre ("BVOH"), Mission Cultural Center for Latino Arts ("MCCLA") and SOMArts Cultural Center ("SOMArts"). At AAACC, projects have included water damage repair to the west wall, repair to furnaces and furnace control panel, roof repair, replacing windows on the first floor, and tree trimming. Upcoming projects at AAACC would include an electrical upgrade and more improvements to the HVAC system. At MCCLA, completed projects have included roof replacement with a "cool" roof, elevator repairs, sprinkler head replacements, and repairs to the fire exit door. Upcoming projects would include upgrading the fire life safety system and \$1.5 million for accessibility work with Mayor's Office of Disability. At SOMArts, projects have been performing a fire inspection to increase occupancy, repairs after a break in, and repairs to upper level windows to avoid water leakage. An upcoming project would include a new roof. In addition, general maintenance and repair funds are used to support smaller scale needs and the Arts Commission also pays for the ongoing elevator maintenance, fire alarm service, and a part time building and grounds maintenance supervisor.

At BVOH, Phase I of the renovation project has been completed. Managed by the San Francisco Municipal Transit Agency, Phase I included the demolition of the concrete paving, removal of portions of the fence and trees, and the creation of a small plaza on the corner of Third Street and Newcomb Avenue. Phase II was set to begin by December 2014 or January 2015 and would include the interior ADA bathroom expansions; stabilization of the historic balcony; and the construction of the exterior features including the dramatic new walkway on the Historic Newcomb Street side, new fencing, plantings, and exterior stage.

Ms. Nemzoff concluded that the total major capital investment and general maintenance and repair for the Cultural Centers would amount to over \$1 million dollars this fiscal year, which did not include the \$2.9 million investment for the BVOH renovation project. The committee discussed thinking about facilitating a plan for long term use of the four Cultural Center buildings.

Ms. Nemzoff introduced American Council for Learned Societies ("ACLS") Public Fellow in Policy and Evaluation, Anh Thang Dao-Shah, who provided the Committee with an update on her role at the Arts Commission and what she had been working on since the start of her two-year position. Her first main project was to address the strategic plan goal for the agency to be more data-driven in policy and decision-making. She would come up with an agency-wide evaluation system and performance measures. Her second project was to work with the Community Investments team to improve program capacity to serve the community. She was researching grantmaking strategies and best practices in responsive philanthropy.

Director of Cultural Affairs Tom DeCaigny said that the committee should anticipate a presentation by Ms. Dao-Shah of her research findings at the upcoming January or February committee meeting.

Commissioner Melania called for public comment. There was none.

### 3. SFAC Review Panelists

Commissioner Melania gave the following motion:

**Motion:** Motion to approve the following panelists to serve, as selected by staff, on SFAC review panels for the 2014-2015 and 2015-2016 Fiscal Years:

Jewelle Gomez, novelist and playwright

Nancy Gonchar, Principal, Nancy Gonchar & Associates

Kim Schuck, poet, author and artist

Mohammed Soriano-Bilal, Executive Director, African American Art & Culture Complex

**Moved:** Collins/Shelby

**Public Comment:** None.

**The motion of unanimously approved.**

#### **4. Cultural Equity Initiatives Level One Grants**

Senior Program Officer Barbara Mumby reported that there would be a follow-up presentation for Cultural Equity Initiatives ("CEI") Level One and other grant categories alongside Ms. Dao-Shah's presentation in January or February.

Commissioner Melania severed Melody of China, Inc. from the original motion for separate consideration at the November Executive Committee meeting because Commissioner Shelby had to recuse himself from discussion, thus losing quorum.

Commissioner Melania gave the following motion:

**Motion:** Motion to approve recommendations to award 11 grants totaling \$271,050 in the 2014-2015 cycle of Cultural Equity Initiatives Level One grants to the following organizations, and to authorize the Director of Cultural Affairs to enter into grant agreements with each organization for the amounts listed:

Dance Brigade, \$25,000

San Francisco Mime Troupe, \$25,000

Queer Cultural Center, \$25,000

3rd i South Asian Independent Film Festival, \$25,000

Radar Productions, \$25,000

Kulintang Arts Inc., \$25,000

Youth Art Exchange, \$25,000

San Francisco Transgender Film Festival (Tranny Fest), \$21,050

Bayview Hunters Point Center for Arts & Technology (BAYCAT), \$25,000

Lenora Lee Dance, \$25,000

.Queer Rebel Productions, \$25,000

**Moved:** Collins/Shelby

**Public Comment:** None.

The motion was unanimously approved.

#### **5. Cultural Equity Initiatives Level Two Grants**

Commissioner Melania severed the CEI Level Two motion for separate consideration at the November Executive Committee because Commissioner Shelby had to recuse himself from discussion for Brava Theater Center/Brava! For Women in the Arts and African American Shakespeare Company, thus losing quorum.

#### **6. Public Comment**

There was no public comment.

#### **7. New Business and Announcements**

The committee discussed rescheduling the upcoming January meeting from January 13, 2015 at 2 p.m. to Monday, January 12, 2015 at 1 p.m. Staff would confirm a location.

Commissioner Melania requested a future update on the Public Education Enrichment Fund renewal.

Commissioner Melania called for public comment. There was none.

#### **8. Adjournment**

There being no further business, the meeting adjourned at 2:56 p.m.

CF 11/13/14 – draft minutes posted

#### **Language Accessibility**

Translated written materials and interpretation services are available to you at no cost. For assistance, please notify Program Associate Cristal Fiel, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).

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# Community Arts, Education and Grants Committee - November 4, 2014 - Meeting Minutes

Community Arts, Education and Grants Committee - November 4, 2014

**SAN FRANCISCO ARTS COMMISSION**

**COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE**

Tuesday, November 4, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

## Minutes

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[final]  
The meeting was called to order at 2:07 p.m.

### 1. Roll Call

#### Commissioners Present:

Charles Collins

Sherene Melania

Marcus Shelby

#### Commissioners Absent:

Abby Sadin Schnair

Janine Shiota

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**Staff Present:** Tom DeCaigny, Judy Nemzoff, Barbara Mumby, Cristal Fiel, Tyese Wortham

## 2. Community Investments Program Director's Report

Community Investments Program Director Judy Nemzoff provided the committee with an update on major capital projects as well as general maintenance and repair for the four City-owned Cultural Centers: African American Art & Culture Complex ("AAACC"), Bayview Opera House Ruth Williams Memorial Theatre ("BVOH"), Mission Cultural Center for Latino Arts ("MCCLA") and SOMArts Cultural Center ("SOMArts"). At AAACC, projects have included water damage repair to the west wall, repair to furnaces and furnace control panel, roof repair, replacing windows on the first floor, and tree trimming. Upcoming projects at AAACC would include an electrical upgrade and more improvements to the HVAC system. At MCCLA, completed projects have included roof replacement with a "cool" roof, elevator repairs, sprinkler head replacements, and repairs to the fire exit door. Upcoming projects would include upgrading the fire life safety system and \$1.5 million for accessibility work with Mayor's Office of Disability. At SOMArts, projects have been performing a fire inspection to increase occupancy, repairs after a break in, and repairs to upper level windows to avoid water leakage. An upcoming project would include a new roof. In addition, general maintenance and repair funds are used to support smaller scale needs and the Arts Commission also pays for the ongoing elevator maintenance, fire alarm service, and a part time building and grounds maintenance supervisor.

At BVOH, Phase I of the renovation project has been completed. Managed by the San Francisco Municipal Transit Agency, Phase I included the demolition of the concrete paving, removal of portions of the fence and trees, and the creation of a small plaza on the corner of Third Street and Newcomb Avenue. Phase II was set to begin by December 2014 or January 2015 and would include the interior ADA bathroom expansions; stabilization of the historic balcony; and the construction of the exterior features including the dramatic new walkway on the Historic Newcomb Street side, new fencing, plantings, and exterior stage.

Ms. Nemzoff concluded that the total major capital investment and general maintenance and repair for the Cultural Centers would amount to over \$1 million dollars this fiscal year, which did not include the \$2.9 million investment for the BVOH renovation project. The committee discussed thinking about facilitating a plan for long term use of the four Cultural Center buildings.

Ms. Nemzoff introduced American Council for Learned Societies ("ACLS") Public Fellow in Policy and Evaluation, Anh Thang Dao-Shah, who provided the Committee with an update on her role at the Arts Commission and what she had been working on since the start of her two-year position. Her first main project was to address the strategic plan goal for the agency to be more data-driven in policy and decision-making. She would come up with an agency-wide evaluation system and performance measures. Her second project was to work with the Community Investments team to improve program capacity to serve the community. She was researching grantmaking strategies and best practices in responsive philanthropy.

Director of Cultural Affairs Tom DeCaigny said that the committee should anticipate a presentation by Ms. Dao-Shah of her research findings at the upcoming January or February committee meeting.

Commissioner Melania called for public comment. There was none.

## 3. SFAC Review Panelists

Commissioner Melania gave the following motion:

**Motion:** Motion to approve the following panelists to serve, as selected by staff, on SFAC review panels for the

2014-2015 and 2015-2016 Fiscal Years:

Jewelle Gomez, novelist and playwright

Nancy Gonchar, Principal, Nancy Gonchar & Associates

Kim Schuck, poet, author and artist

Mohammed Soriano-Bilal, Executive Director, African American Art & Culture Complex

**Moved:** Collins/Shelby

**Public Comment:** None.

**The motion of unanimously approved.**

#### **4. Cultural Equity Initiatives Level One Grants**

Senior Program Officer Barbara Mumby reported that there would be a follow-up presentation for Cultural Equity Initiatives ("CEI") Level One and other grant categories alongside Ms. Dao-Shah's presentation in January or February.

Commissioner Melania severed Melody of China, Inc. from the original motion for separate consideration at the November Executive Committee meeting because Commissioner Shelby had to recuse himself from discussion, thus losing quorum.

Commissioner Melania gave the following motion:

**Motion:** Motion to approve recommendations to award 11 grants totaling \$271,050 in the 2014-2015 cycle of Cultural Equity Initiatives Level One grants to the following organizations, and to authorize the Director of Cultural Affairs to enter into grant agreements with each organization for the amounts listed:

Dance Brigade, \$25,000

San Francisco Mime Troupe, \$25,000

Queer Cultural Center, \$25,000

3rd i South Asian Independent Film Festival, \$25,000

Radar Productions, \$25,000

Kulintang Arts Inc., \$25,000

Youth Art Exchange, \$25,000

San Francisco Transgender Film Festival (Tranny Fest), \$21,050

Bayview Hunters Point Center for Arts & Technology (BAYCAT), \$25,000

Lenora Lee Dance, \$25,000

Queer Rebel Productions, \$25,000

**Moved:** Collins/Shelby

**Public Comment:** None.

**The motion was unanimously approved.**

#### **5. Cultural Equity Initiatives Level Two Grants**

Commissioner Melania severed the CEI Level Two motion for separate consideration at the November Executive Committee because Commissioner Shelby had to recuse himself from discussion for Brava Theater Center/Brava! For Women in the Arts and African American Shakespeare Company, thus losing quorum.

#### **6. Public Comment**

There was no public comment.

#### **7. New Business and Announcements**

The committee discussed rescheduling the upcoming January meeting from January 13, 2015 at 2 p.m. to Monday, January 12, 2015 at 1 p.m. Staff would confirm a location.

Commissioner Melania requested a future update on the Public Education Enrichment Fund renewal.

Commissioner Melania called for public comment. There was none.

#### **8. Adjournment**

There being no further business, the meeting adjourned at 2:56 p.m.

CF 11/13/14 – draft minutes posted

CF 12/1/14 - minutes adopted

#### Language Accessibility

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# Community Arts, Education and Grants Committee - December 9, 2014 - Meeting Agenda

Community Arts, Education and Grants Committee - December 9, 2014

## SAN FRANCISCO ARTS COMMISSION COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE

Tuesday, December 9, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

### AGENDA

1. Roll Call

2. Public Comment

**Discussion**

*(This item is to allow members of the public to comment generally on matters within the Committee's purview as well as to suggest new agenda items for the Committee's consideration.)*

3. Community Investments Program Director's Report

Judy Nemzoff, Program Director

**Discussion**

Current developments and announcements

Item Time: Approximately 10 minutes

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4. SFAC Review Panelists

Judy Nemzoff, Program Director

**Action**

Discussion and possible motion to approve the following panelists to serve, as selected by staff, on SFAC review panels for the 2014-2015 and 2015-2016 Fiscal Years:

Alejandro D. Acosta, Technical Director and Facilities Manager, Intersection for the Arts

Carolyn Melenani Kualii, Founder and Executive Director, Kua'aina Associates

Cherie Hill, Communications Manager & Teaching Artist, Luna Dance Institute

Diane Sanchez, Former Director of Community Investment, East Bay Community Foundation

Dr. Andrew Jolivet-Bio, Chair of American Indian Studies Department, San Francisco State University

Emiko Saraswati Susilo, Director, Gamelan Sekar Jaya

Gerald Richards, Chief Executive Officer, 826 National

Joti Singh, Artistic Director and Founder, Duniya Dance and Drum Company

Julia Robertson, Multi-media Artist

Melanie Smith, Executive Director, San Francisco Girls Chorus

Rebecca Johnson, Managing Director, Shawl Anderson Dance Center

Rob Bailis, Musician, Writer, and Performing Arts Curator

Samuel White Swan-Perkins, dancer, Contributing Writer, News From Native California

Santhosh Daniel, Creative Media Consultant

Stephanie A. Johnson, cultural activist, visual artist, lighting designer, educator

Thomas Robert Simpson, Founder and Artistic Director, Afro Solo

#### **Explanatory Documents: FY2014-2016 Panelist Bios December-CAEG**

**Item Time:** Approximately 5 minutes

### **5. Neighborhood Proposal Grants**

*Judy Nemzoff, Program Director*

1. Discussion and possible motion to authorize the Director of Cultural Affairs to enter into a grant agreement with Precita Eyes Muralists in an amount not to exceed \$6,000 for a mural at Peabody Elementary School located in District 1.
2. Discussion and possible motion to authorize the Director of Cultural Affairs to enter into a grant agreement with Intersection for the Arts, located in District 6, for a grant not to exceed \$25,000 to support technical and financial stabilization.

#### **Explanatory Document: Neighborhood Proposal RFP Guidelines**

**Item Time:** Approximately 10 minutes

#### **6. Arts & Communities: Innovative Partnerships Grants**

*Judy Nemzoff, Program Director*

Discussion and possible motion to approve recommendations to award 10 grants totaling \$224,557 in the 2014-2015 cycle of Arts & Communities: Innovative Partnerships ("ACIP") grants to the following individual and organizations, and to authorize the Director of Cultural Affairs to enter into grant agreements with each individual and organization for the amounts listed:

ABD Productions, \$25,000

Asian American Women Artists Association, \$22,500

Bay Area Video Coalition, \$25,000

CounterPulse, \$22,500

Cultural Odyssey, \$25,000

Jerome Reyes, \$14,557

Kearny Street Workshop, \$22,500

Queer Women of Color Media Arts Project, \$22,500

Root Division, \$22,500

Youth Art Exchange, \$22,500

**Explanatory Documents:** 15ACIP Recommendation Packet (guidelines, panel rankings, project summaries, and panel bios)

**Item Time:** Approximately 10 minutes

## 7. Individual Artist Commissions Grants

*Judy Nemzoff, Program Director*

Discussion and possible motion to approve recommendations to award 38 grants totaling \$327,000 in the 2014-2015 cycle of Individual Artist Commissions ("IAC") grants to the following individuals, and to authorize the Director of Cultural Affairs to enter into grant agreements with each individual for the amounts listed:

Andrew Saito, \$8,000

Annie Sprinkle, \$8,000

Bonnie Sherk, \$8,000

Bruce Tomb, \$8,000

Carolyn Au Ai Ho, \$8,000

Cathy Lu, \$8,000

Celeste Chan, \$8,000

Craig Calderwood, \$8,000

David Wolf, \$8,000

David Boyer, \$8,000

David Martinez, \$8,000

Evie Leder, \$8,000

Joan Osato, \$10,000

Kerry Laitala, \$10,000

Kevin Simmonds, \$10,000

Leticia Hernandez, \$8,000

Lynn Hershman Leeson, \$8,000

Mary Elizabeth Yarbrough, \$10,000

Matt Christenson, \$8,000

Matt Borruso, \$8,000

Michelle Marie Robles Wallace, \$9,000

Michelle Tea, \$10,000

Nancy Horn, \$10,000

Nicki Green, \$8,000

Nomy Lamm, \$8,000

Olivia Ting, \$10,000

Paul Ocampo, \$8,000

Rhiannon Argo, \$7,500

Rodney Ewing, \$10,000

Scott Kildall, \$10,000

Sephora Wuldu, \$8,000

Shizue Seigel, \$8,000

Susan Cervantes, \$10,000

Tan Khanh Cao, \$8,000

Truong Tran, \$9,000

Valerie Soe, \$8,000

Vero Majano, \$10,000

Virgie Tovar, \$7,500

**Explanatory Documents:** 15IAC Recommendation Packet (guidelines, panel rankings, project summaries, and panel bios)

**Item Time:** Approximately 10 minutes

## 7. New Business and Announcements

### *Discussion*

*(This item is to allow Commissioners to introduce new agenda items for consideration.)*

## 8. Adjournment

### *Action*

CF 12/05/14

### Notices

Explanatory documents listed above, as well as documents created or distributed after the posting of this agenda to the Arts Commission will be available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 345, San Francisco, CA 94102, during regular business hours. Info: Cristal Fiel, 415-252-3145.

PLEASE NOTE: The Arts Commission often receives documents created or submitted by other City officials, agencies or departments after the posting of the Arts Commission agenda. For such documents or presentations, members of the public may wish to contact the originating agency if they seek documents not yet provided to the Arts Commission.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

In order to assist the City's efforts to accommodate persons with severe allergies, environmental illnesses, multiple chemical sensitivity, or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical-based products. Please help the City accommodate these individuals.

To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Cristal Fiel, 415-252-3145, at least 48 hours before the meeting, except for Monday meetings, for which the deadline is 4:00 p.m. the previous Friday.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100-2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness Avenue, Suite 220, San Francisco, CA 94102, telephone 415/252-3100, fax 415/252-3112 and website.

## KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby by mail to Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415-554 7724; by fax at 415-554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Mr. Darby or by printing Chapter 67 of the San Francisco Administrative Code on the Internet, <http://www.sfgov.org/sunshine/>

## ACCESSIBLE MEETING POLICY

Per the American Disabilities Act and the Language Access Ordinance, Chinese, Spanish, and/or American Sign Language interpreters will be available upon request. Additionally, every effort will be made to provide a sound enhancement system, meeting materials in alternative formats, and/or a reader. Minutes may be translated after they have been adopted by the Commission. For all these requests, please contact Cristal Fiel, program associate, at least 48 hours before the meeting at 415-252-3145. Late requests will be honored if possible. The hearing room is wheelchair accessible.

## 利便參與會議的相關規定

根據美國殘疾人士法案和語言服務條例，中文、西班牙語、和/或美國手語翻譯人員在收到要求後將會提供翻譯服務。另外，我們將盡力提供擴音設備。同時也將會提供不同格式的會議資料，和/或者提供閱讀器。此外，翻譯版本的會議記錄可在委員會通過後提供。上述的要求，請於會議前最少48小時致電415-252-3145向Cristal Fiel, program associate 提出。逾期提出的請求，若可能的話，亦會被考慮接納。聽證室設有輪椅通道。

## POLITICA DE ACCESO A LA REUNIÓN

De acuerdo con la Ley sobre Estadounidenses con Discapacidades (American Disabilities Act) y la Ordenanza de Acceso a Idiomas (Language Access Ordinance) intérpretes de chino, español, y lenguaje de señas estarán disponibles de ser requeridos. En adición, se hará todo el esfuerzo posible para proveer un sistema mejoramiento de sonido, materiales de la reunión en formatos alternativos, y/o proveer un lector. Las minutas podrán ser traducidas luego de ser aprobadas por la Comisión. Para solicitar estos servicios, favor contactar a Cristal Fiel, program associate, por lo menos 48 horas antes de la reunión al 415-252-3145. Las solicitudes tardías serán consideradas de ser posible. La sala de audiencia es accesible a silla de ruedas.

Patakaran para sa pag-access ng mga Miting

Ayon sa batas ng American Disabilities Act at ng Language Access Ordinance, maaring mag-request ng mga tagapagsalin wika sa salitang Tsino, Espanyol at/o sa may kapansanan pandinig sa American Sign Language. Bukod pa dito, sisikapin gawan ng paraan na makapaglaan ng gamit upang lalong pabutihin ang inyong pakikinig, maibahagi ang mga kaganapan ng miting sa iba't ibang anyo, at/o isang tagapagbasa. Ang mga kaganapan ng miting ay maaring isalin sa ibang wika matapos ito ay aprobahan ng komisyon. Sa mga ganitong uri ng kahilingan, mangyari po lamang makipag ugnayan kay Cristal Fiel, program associate sa 415-252-3145. Magbigay po lamang ng hindi bababa sa 48 oras na abiso bago ng miting. Kung maari, ang mga late na hiling ay posibleng tanggapin. Ang silid ng pagpupulungan ay accessible sa mga naka wheelchair.



**FY2014-2016 Grant Review Panelist Approval List (December 2014 – CAEG)**

**Alejandro D. Acosta, Technical Director and Facilities Manager, Intersection for the Arts**  
Alejandro D. Acosta is the Technical Director and Facilities Manager at Intersection for the Arts, a teaching artist (stagecraft) at Tamalpais High's Conservatory Theater Ensemble, and a freelance designer and technical consultant based in San Francisco. He has worked with many local artists and companies in a range of positions and mediums including: Video/Projection programmer for Eliza Barrios, Mark Baugh-Sasaki, and Su Chen Hung; Sound technician for Sara Shelton Mann, Z-Space, Counter-Pulse and Dance Mission Theater; Master Electrician for Jeff Rowlings, Living Word Project and Golden Thread Productions; Technical Director for Campo Santo, Bindlestiff Studios and Anne Bluethenthal (ABD); Touring and Production Manager for Afro Pomo Homos.

**Carolyn Melenani Kuali`I, Founder and Executive Director, Kua`aina Associates**  
Carolyn Melenani Kuali`I is a descendent of the Kuali`I line of the island of Oahu, and the Mescalero Apache people of Southeastern New Mexico. She is the founder and executive director of Kua`aina Associates – a Berkeley based indigenous arts and culture non-profit. Her work is dedicated to indigenous arts, both traditional and contemporary, and has produced and directed art and cultural programs and exhibits, art residencies and fellowships. Some of the art organizations Carolyn has partnered with are: deYoung Museum, Oakland People's Museum, Galeria de la Raza, Maui Arts & Cultural Center, Heyday's Clappers Institute, and the California Indian Basketweavers Association. Carolyn is a graduate of Social Science with an emphasis on cultural anthropology from the University of California, Irvine. Her interest was in "material culture" and she was privileged to be an assistant to a number of cultural masters who provided Carolyn invaluable training and mentorship. Among her mentors were, Katherine Silva Saubal (Cahuilla Elder, Scholar and the first American Indian woman to be inducted into the National Women's Hall of Fame) and Sam Kahai Kaai (Cultural Practitioner, Artist, Master Carver and 'Ele Makua Pu'ukohola Heiau).

For the past eight years, Carolyn has produced a number of projects designed for emerging indigenous artists that are reinventing tradition through contemporary art mediums and styles. These projects have provided them opportunities to learn new modes of expression in design and art making along with professional development workshops and consultation. Carolyn's goal has always been to ensure that artists gain a practical understanding of today's art world and to equip them with the tools to advance their art practice unbounded by conventional gallery walls. Carolyn is currently an advisor for two Bay Area exhibits scheduled for 2015: "The Royal Hawaiian Feather Works – "Na Hulu Ali`i" a partnership between the deYoung and Bishop Museum, and "Pacific Worlds" a project of Oakland People's Museum.

**Cherie Hill, Communications Manager & Teaching Artist, Luna Dance Institute**  
Cherie Hill is a creative artist, dancer, performer, teacher and scholar, whose art explores human expression and how it is conveyed through the body in collaboration with nature, music and visual imagery. A certified Planetary Dance facilitator, Cherie's research on dance,

education and somatic practices have been presented at the National Dance Education Organization (2013), Hawaii International Conference on Arts and Humanities (2010), and the International Association of Black Dance Conference (2009). An active scholar, Ms. Hill has published in the "Gender Forum", the "Sacred Dance Journal" and "InDance" Magazine. She is a research assistant for hip-hop legend Rennie Harris. Cherie's choreography has been shown at the Black Choreographer's Festival and African American Art and Culture Complex in San Francisco, California, as well as the Anschutz Theater and Bao Bao Festival in Denver, Colorado. She holds an MFA in Choreography and Performance from the University of Colorado at Boulder and a BA in Dance and Performance Studies/African American Studies from the University of California, Berkeley. She is current Co-Vice President of the Sacred Dance Guild and Public Relations Coordinator and Teaching Artist at Luna Dance Institute.

Cherie specializes in teaching contemporary dance, improvisation and African Diaspora dance styles. She enjoys creating choreography in nature, alternative environments and theaters. Her research interests include women and gender studies, cultural studies, and holistic dance practices.

#### **Diane Sanchez, Former Director of Community Investment, East Bay Community Foundation**

Diane was responsible for the East Bay Community Foundation's grantmaking strategies and programs as well as the development of co-investment strategies and services to the foundation's donors. Diane had a consulting practice in organizational development for 14 years and served on the board of the EBCF before joining the staff in 2000. As a consultant she worked with both corporations and community organizations in the U.S., in Asia & in Europe. Her core focus was on strategic change management. She has also held senior management positions with J. Walter Thompson, Kaiser Aluminum and Chemical Corporation, and Bedford Properties. Diane has served on the boards of La Raza Graphics, The Spanish Speaking Unity Council, The City of Oakland Civil Service Commission, Goodwill Industries of the East Bay, and Yerba Buena Center for the Arts. Diane currently is on the National Board of Grant Makers in the Arts.

#### **Dr. Andrew Jolivette-Bio, Chair of American Indian Studies Department, San Francisco State University**

Dr. Andrew Jolivette, chair of the American Indian Studies Department at San Francisco State University is an accomplished educator, writer, speaker, and socio-cultural critic. He is the author of three books: *Cultural Representation in Native America* (AltaMira Press, 2006); *Louisiana Creoles: Cultural Recovery and Mixed-Race Native American Identity* (Lexington Books, 2007); and *Obama and the Biracial Factor: The Battle for a New American Majority* (Policy Press, 2012) and many journal articles and community studies including A Report on the Health and Wellness of Multiracial Youth in the San Francisco Bay Area (2008).

He is CURRENTLY completing work on two new books, *Indian Blood: Critical Interventions in Mixed-Race Identity and HIV* (Contract Pressing, Duke University Press, Spring 2016), where he explores the efficacy of an Indigenous stress coping mechanism along with a new intervention model on Inter-Generational Healing and Cultural Leadership to reduce HIV risk among multiracial, Lesbian, Gay, Bisexual, Transgender, and two-spirit populations. His other new book project is an edited anthology entitled, *The Research Justice Handbook: Sacred Methodologies for Social Change* (Policy Press/University of Chicago Press, July 2015). This manuscript is being written in collaboration with the DataCenter, Research for Justice.

Jolivette's writing has been featured in the *American Indian Cultural and Research Journal*, the *Ethnic Studies Review Journal*, *The Yellow Journal of Medicine*, the *Journal of Critical Mixed Race Studies* and in several anthologies. He has served as president of the board for

three organizations, Speak Out (the Institute for Democratic Education and Culture), the GLBT Historical Society & Museum, and iPride for Multiracial Families and Youth. He is the former Vice-Chair of the DataCenter, Research for Justice Board of Directors. He currently serves as a new board member with the African American Art and Culture Complex in San Francisco and he is the Book Series Editor of Critical Indigenous and American Indian Studies at Peter Lang Publishing in New York.

Dr. Jolivet recently served as scholar in residence in Native Sexualities and Public Health at the University of California, Santa Cruz in fall 2013. He was the Indigenous Peoples' Representative at the United Nations Forum on HIV and the Law in 2011 during his two-year fellowship as an IHART (Indigenous HIV/AIDS Research Training Program) Fellow at the Indigenous Wellness Research Institute at the University of Washington in Seattle. He recently served as the co-chair for the National Association for Ethnic Studies 2014 Conference, "Research As Ceremony: Decolonizing Ethnic Studies" which was held at Mills College in April 2014. He delivered a keynote address at this year's International Indigenous HIV/AIDS Conference in Sydney, Australia in July 2014.

Dr. Jolivet is a Creole of Opelousa, Choctaw, Atakapa-Ishak, French, African, and Spanish descent. Professor Jolivet is the former tribal historian for the Atakapa-Ishak Nation located between southwest Louisiana and southeast Texas. As a national speaker he has spoken to thousands of college students, educators, government employees and private sector organizations over the past decade across the United States. Jolivet received his Ph.D in Sociology from the University of California Santa Cruz.

#### **Emiko Saraswati Susilo, Director, Gamelan Sekar Jaya**

Emiko Saraswati Susilo is the Director and Guest Dance Director of Gamelan Sekar Jaya. A dancer, musician and vocalist she is also a founding member and Associate Director of Cudamani, one of Bali's most active and internationally renowned performing arts companies. She spends her life finding balance between the worlds of Bali and California, music and dance, modern and traditional, and mother and professional. The daughter of esteemed Javanese musician Hardja Susilo and arts presenter Judy Mitoma, was surrounded by great artists from a young age. Emiko received her Bachelor of the Arts degree in Anthropology at UC Berkeley, and went on to study music and dance at STSI Denpasar through the Darma Siswa program. She received her Master's degree in Asian Studies and a Certificate of Completion for South East Asian Studies at the University of Hawaii at Manoa. Emiko is a founding member of Gamelan Cudamani, a Balinese arts school and performing company dedicated both to the study of traditional Balinese arts. Associate Director of the company, she is responsible for organizing Cudamani's international projects, and for developing and overseeing curriculum for Cudamani's music and dance programs

#### **Gerald Richards, Chief Executive Officer, 826 National**

Gerald Richards is the Chief Executive Officer of 826 National, a network of creative writing and after-school tutoring centers located in seven cities in the U.S.. With twenty years of management and development experience at national nonprofit organizations, Gerald is a respected trainer and sought after speaker on topics of youth and education access. He has also served as an education expert for national marketing campaigns promoting creativity in and outside the classroom. His nonprofit career also includes positions with the Network for Teaching Entrepreneurship, the United Negro College Fund (UNCF); University of California, San Francisco; the J. David Gladstone Institutes; Chicago Panel on Social Policy; and The Cradle Foundation. Gerald has a BA in Film Studies from Wesleyan University and an MFA in Writing from the School of the Art Institute of Chicago.

**Joti Singh, Artistic Director and Founder, Duniya Dance and Drum Company**

Joti Singh is a choreographer, performer, and instructor of Bhangra and Bollywood dances from India and dance from Guinea, West Africa. She is the Artistic Director and founder of Duniya Dance and Drum Company. With Zenon Barron, director of Ensembles Ballet Folklórico de San Francisco, Joti created a full-length performance called "Half and Halves," about the Punjabi-Mexican communities of California. The performance featured over 30 dancers and 10 musicians, and was funded by the Creative Work Fund and the SF Arts Commission. In addition Joti choreographed the West African dance performances, "Lanyee" and "The Madness of the Elephant." Joti has received the Apprenticeship award and Traditional Artist Development grant from the Alliance for California Traditional Arts, and participated in the Margaret Jenkins CHIME mentorship program. She was a Performing Diaspora artist at CounterPULSE and premiered "Red, Saffron and Green," about the Gadar Party fighting for India's independence. Along with her husband, Bongo Sidibe, Duniya's Musical Director, Joti leads a group of dance and drum students to Guinea, West Africa every year. They recently built the Duniya Center for Arts and Education in Conakry, Guinea. Joti currently teaches at Dance Mission in San Francisco and is a guest teacher at numerous Bay Area schools and colleges.

**Julia Robertson, Multi-media Artist**

Julia is a multi-media artist who plays with time, space and place; weaving together sound, light, image and objects to create video based installations. Her current work explores the connection between the past and present, contemplating how historical materiality inhabits and informs present day realities in tangible and uncanny ways.

Julia recently completed her MFA at California College of the Arts where she studied Social Practice, a field that focuses on topics such as aesthetics, ethics, collaboration, media strategies, and social activism, issues that are central to artworks and projects that cross into public and social spheres. Before embarking on a graduate degree, Julia co-founded Pinch Me Films Inc., a Berkeley based non-profit production company that creates media for youth. With PMF, Julia worked directly with middle and high school aged teens to write, produce and edit entertaining and educational films for their peers. In addition to her art practice, Julia is engaged with several civic and philanthropic groups. She is a member of the Board of Directors for the Berkeley Film Foundation where she served as chair for two years and a member of the Berkeley Civic Arts Commission where she chairs the grants committee and sits on the public art committee.

**Melanie Smith, Executive Director, San Francisco Girls Chorus**

Melanie Smith brings over twenty years of arts administration experience to this leadership role. Prior to working with the San Francisco Girls Chorus, Ms. Smith was director of education and artistic administration for San Francisco Performances. Before moving to the Bay Area, Ms. Smith was executive director of The Midori Foundation (*Midori and Friends*), an arts education organization in New York City, where she also held management positions with Young Concert Artists and Carnegie Hall.

**Rebecca Johnson, Managing Director, Shawl Anderson Dance Center**

Rebecca Johnson joined Shawl-Anderson as the Administrative Director in 2008 and became the Managing Director in 2010. Prior to that time Rebecca served on the organization's Board of Directors for three years and was a youth and adult teacher since 2002. In addition to her work at the Center, she dances professionally with Pauve Dance and Nina Haft & Company and has toured to New York, Portland, San Diego, Vermont, Los Angeles and Massachusetts as well as Amman and Ramallah. In addition to these companies, she has also had the pleasure of working with numerous choreographers including Della Davidson, Tammy Cheney, Kimi Guthrie, Martt Lawrence, Dana Lawton, Heidi Schweiker and Carol Kueffer amongst others. Rebecca began her dance training on the East coast studying ballet in a Royal Academy

(RAD) program and then started her pre-professional modern dance training at the age of 14 with Moving West Dance Company. Rebecca graduated with highest honors in 1994 from Rutgers University in English Literature and Modern Dance with a minor in French Language & Literature, followed by the completion of her Master of Education degree in secondary teaching with an emphasis on Special Education from the University of New Hampshire. As a choreographer, Rebecca's work has been seen at the Dance IS Festival, Paufve Dance's 8x8x8, Works in the Works, Berkeley Earth Day, The Whole Story produced by Watchdog Press and at Shawl-Anderson Dance Center. She is thrilled to be working at the Center serving child, teen and adult dancers as well as professional dance artists and choreographers.

#### **Rob Bailis, Musician, Writer, and Performing Arts Curator**

As a classical clarinetist, Mr. Bailis is lauded for his "sweet, singing tone...and technical wizardry..." -S.F. Classical Voice. He has performed with orchestra, chamber ensembles, and as a recitalist across the U.S., Canada, Asia, and the U.K. A strong proponent of contemporary music, he began his career premiering late works of Berio with the composer conducting, and has since gone on to collaborate in scored, improvised, and electro-acoustic idioms with composers such as Martin Bresnick, Jack Perla, Arlene Sierra, and Matt Ingalls among many others. On the more traditional side, in 1999 he joined the Napa Valley Symphony, and he continues to perform with numerous symphonies and chamber ensembles throughout northern California, notably the acclaimed Mirage Ensemble of which he is a founding member. From 2003 - 2011, he was Director of ODC Theater. During his tenure, he was instrumental in the theater's \$9 million dollar expansion of its facility. He elevated the theater's platform from regional to national and international visibility, and received numerous awards in recognition of his presenting, advocacy, and residency programs. In 2007, the San Francisco Chronicle named him "MVP" in dance presenting, describing his curation as, "...smart...instinctive, and infectious." He has commissioned over 30 new works in a variety of genres, and has served as a panelist / program consultant for foundations and arts funding organizations including MAP Fund, Doris Duke Charitable Foundation, Creative Capital, SF Arts Commission, New England Foundation for the Arts, Chamber Music America, WESTAF, and the Center for Cultural Innovation, among many. A frequent public speaker on arts and culture, he has recently been heard at The Commonwealth Club in San Francisco, on KPFA's Against the Grain, and on NPR's West Coast Live, and has been a speaker and content provider at national conferences such as Dance USA and Association of Performing Arts Presenters. A widely produced lyricist and librettist, Mr. Bailis' newest piece, Love/Hate, was co-commissioned by American Opera Projects and ODC Theater and premiered in April 2012 as a co-production of ODC and San Francisco Opera. The work will tour to New York, Baltimore, and Houston. In June of 2013, Mr. Bailis was appointed Director of External Relations and Artistic Initiatives at Cal Performances on the UC Berkeley campus, where he leads the artistic programming team in areas of dance, theater, and world stages, and oversees the fundraising, marketing, and education departments. He is an affiliate member of the UC Berkeley based think tank, Arts Research Center. He holds degrees from Northwestern University and Yale School of Music.

#### **Samuel White Swan-Perkins, Contributing Writer, News From Native California**

Samuel White Swan-Perkins (TsaLaGi/Siksika/German/English) was born and raised in St. Louis, Missouri. After a 15 year stint in the Bay Area, he is currently based out of Chico, CA and maintains close ties with the Bay Area Native community. As a member of the Kiowa Gourd Dance Society and as a traditional powwow dancer and singer since his youth, he has participated in hundreds of traditional Native gatherings across the United States. He has been guest panelist and teachers' assistant for several American Indian Studies departments, both in St. Louis and the Bay Area. Sam is a freelance writer and researcher and is a regular contributing writer for News From Native California. He also works in various mediums. His video short "The Dancer", a meditation and reflection on powwow, gender binaries and Two

Spirit realities, was created through a collaborative between Native American Health Center and Digital Storytellers. It has screened at multiple fests, cultural events and academic presentations. Sam has a new zine in the works entitled *WagonBurners* and is a ledger artist. Sam serves on two State Advisory Boards that help to reduce disparities among LGBT populations. His pastime activities include mountaineering, cliff jumping and his lifelong pursuit of mastering boardports.

#### **Santhosh Daniel, Creative Media Consultant**

Santhosh Daniel is a creative media consultant specializing in social enterprise and global ventures in the arts, with emphasis in independent film and media, education and the literary and visual arts. His professional experience includes work with The Global Film Initiative, the Smithsonian Institution, and Stanford University Press, in addition to independent feature-length narrative and documentary film projects, and arts and culture publications, including the architectural photography book, *Colonial Noir*.

Mr. Daniel serves as Board President for the Puerto Rico Film Society and on the Board of Directors for the Cal Humanities. He has sat on media and funding panels for the Busan International Film Festival, Center for Asian American Media, European Audiovisual Entrepreneurs and San Francisco Film Society, and written and presented extensively on international film funding and financing, and cultural diplomacy via the arts. He is also creator of public programming initiatives such as Cinema in the Schools, Arthouse Revival and Global Public, and author of the original television series' *Red Violet* and *Weeping*.

Mr. Daniel has a B.A. in English from the University of Washington and a M.F.A. in English from the University of Iowa, and is recipient of a Writers' Workshop fellowship and Kala Mandala award from the University of Iowa.

#### **Stephanie A. Johnson, cultural activist, visual artist, lighting designer, educator**

Stephanie A. Johnson is a cultural activist, visual artist, lighting designer and educator. Her work has been exhibited at Yerba Buena Center for the Arts (San Francisco), The Jewish Museum (San Francisco), The African American Museum (Dallas), Spelman College Museum of Art (Atlanta) and The Museum of Fine Arts (Houston) among many other national venues. She has had one-person shows at The Center For African American Life and Culture (San Francisco) and The African American Historical Society (San Francisco).

She has been the recipient of grants from The Gerbode Foundation, New Langton Arts, and The National Endowment for the Arts and has been commissioned by The Atlanta Arts Festival, The City of Oakland, The DeYoung Museum, Intersection for The Arts (San Francisco), and Saint Lawrence University (Canton) among other organizations.

In a lighting design career that spans more than three decades, Ms. Johnson has designed shows for Cultural Odyssey (San Francisco), Dimensions Dance Theater (Oakland), The Oregon Shakespeare Festival, The Arizona Repertory Theater, La Mama Theater (New York) and Black Moon Theatre (New York and Paris). Her lighting design work has been seen in India, The Netherlands, Italy, France and Belgium.

She has been the recipient of grants and fellowships from The Gerbode Foundation (San Francisco), The Margaret Calder Hayes Prize (U.C. Berkeley), and California State University, Monterey Bay. Ms. Johnson holds degrees (theater, interdisciplinary studies and art) from Emerson College (Boston), San Francisco State University, The University of California at Berkeley and a PhD in Public Policy from The Union Institute & University (Cincinnati). She is a Professor in The Visual and Public Art Department at California State University, Monterey Bay. She is the current Chair of the Berkeley Civic Arts Commission.

**Thomas Robert Simpson, Founder and Artistic Director, Afro Solo**

Thomas Robert Simpson, actor, director, producer, and writer, is the founder and artistic director of AfroSolo Arts Festival. Since 1991 he has concentrated on presenting African American and African Diasporan art and culture through solo performances and the visual and literary arts.

For the past seventeen years Mr. Simpson has produced the award winning and critically acclaimed AfroSolo Arts Festival in San Francisco, presenting over seventy-five artists. He has also showcased celebrity artists such as award-winning actor Ruby Dee, comedian and political activist Dick Gregory, beloved teacher, poet and social activist June Jordan, sensational black gospel singer Emmitt Powell, and many others.

In 2006 Mr. Simpson won a coveted Bay Area Jefferson Award for Public Service. In 2009 he was awarded a prestigious Certificate of Honor from the San Francisco Board of Supervisor, as well as award from San Francisco AIDS Foundation's Black Brothers Esteem Program, The Reggie Williams Achievement Award and the Oakland Supper Club for his contributions to our community.

Since 1999 Mr. Simpson has also used this Arts Festival to focus on the health of African Americans, he has collaborating with the medical community to present health fairs as well as sat on committees charged with decreasing the health disparity in the African American community.





The San Francisco Arts Commission

Tom DeCaigny, Director of Cultural Affairs

## **FY14-15 Request for Neighborhood Proposals**

### **San Francisco Arts Commission Grants**

Date issued:	November 14, 2014
Proposals due:	December 2, 2014-

#### **ACCESSIBILITY**

A translation of this grant application is available upon request; however, only applications in English will be accepted.

Una traducción de esta solicitud de subversión está disponible a petición; sin embargo, solamente se aceptarán solicitudes en Inglés.

此拨款申请书的翻译版本将应请求而提供；然而，只有英文版本的申请书才会被接纳。

#### **Translation Contacts:**

##### **Spanish:**

Liz Ozol at 415-252-2565 or [liz.ozol@sfgov.org](mailto:liz.ozol@sfgov.org)

Favor comunicarse con Liz Ozol al 415-252-2565 ó [liz.ozol@sfgov.org](mailto:liz.ozol@sfgov.org) para una traducción al español.

##### **Chinese:**

Esther Ip for a Chinese translation at 415-252-2536 or [esther.ip@sfgov.org](mailto:esther.ip@sfgov.org)

请联系Esther Ip以获取中文翻译。联系电话：415-252-2536 或电子邮箱：esther.ip@sfgov.org。

##### **Tagalog:**

Please call 311 for assistance.

## Request for Neighborhood Proposals for San Francisco Arts Commission Grants

### Introduction and Schedule

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#### A. General

The San Francisco Arts Commission (SFAC) is issuing this request for proposals ("RFP") for grants to perform a variety of arts activities related to neighborhood engagement and arts access. SFAC has allocated resources to make grants in three different program areas in Districts 1, 3 and 6. Applicants may only apply for funding specific to those geographic and program areas.

This RFP will cover fiscal year 2014-2015. Grantees will be asked to submit a final report (format to be determined) of its grant activities prior to the close of the fiscal year. A grant extension may be considered on a case by case basis and must be approved by staff.

#### B. Schedule

The anticipated schedule\* for awarding grants will vary according to each grant category:

<u>Proposal Phase</u>	<u>Date</u>
RFP issued	November 14, 2014
Proposals due	December 2, 2014 All applications are due by 5:00 p.m.
Committee approval	December 9, 2014
Commission approval	January 5, 2015

\*Committee schedules may be subject to change. Check website for latest schedule.

## Program Areas and Scope of Work

The San Francisco Arts Commission's grant programs are committed to supporting and building cultural resources for our City's diverse arts communities. The SFAC stewards the Cultural Equity Endowment Fund, the Neighborhood Cultural Centers Fund and other City resources to foster the values and increase the impact of cultural equity and neighborhood arts. The SFAC supports San Francisco artists, arts organizations, and historically underserved communities through grants, technical assistance and capacity building, economic development, arts education initiatives and community-based Cultural Centers.

This RFP is limited to projects taking place in the following districts: 1, 3, and 6. Grant proposals are being solicited through this RFP in the following program areas:

Program Area	Title
D1	Neighborhood Mural (#1)
D3	Restoration of Jazz Mural (#2)
D6	Technical assistance in capacity building for nonprofit arts organization ( #3)

The scope of activities described in each program area below is to be used as a general guide and is not intended to be a complete list of all project ideas necessary to meet program area objectives.

### District 1: Neighborhood Mural

#### #1. Neighborhood Mural: Applicants may propose grants of up to \$6,000 for completion of activities in this program area.

SFAC is seeking proposals for a nonprofit 501(c)(3) arts organization with a history of designing and installing high quality exterior murals to partner with Peabody Elementary School located in the Richmond district of San Francisco. This partnership will design and install a mural that reflects the interest of the school community.

Projects proposed under this program area should meet each of the following criteria:

- Demonstrate a strong partnership with the students, families and leadership of the school
- Demonstrate a cooperative working relationship to the school site
- Supported by the school administration and school community
- Anticipated completion within 6 to 12 months
- Leverage additional resources if applicable and as determined in partnership with the school site
- Must submit renderings to the SFAC for approval prior to installation. No changes may be made to the design once approved by the SFAC.
- Must sign waivers of the California Art Preservation Act and Visual Artists Rights Act

Eligible projects may include (but are not limited to) the following:

- The completion of one exterior mural
- Community celebration/unveiling
- Design input by the school community

Staff contact for more information: judy.nemzoff@sfgov.org

Application deadline: December 2, 2014.

## District 3: Restoration of Jazz Mural

### #2. Restoration of "Jazz Mural" by artist Bill Weber on 606 Broadway St (at Columbus Ave): Applicant may propose grants of up to \$15,000.

The restoration is for the Columbus side of the mural. The grant funds will be supplemented by \$3,386 in a community Jazz Mural restoration fund. Scope includes contracting with the mural's original artist to restore the mural, including providing all required equipment, scaffolding, materials and labor to complete the restoration, and for obtaining all required city permits and all required insurance coverage.

Applicants submitting for this project should meet each of the following criteria:

- Willingness to contract with the original artist for the project and demonstrated administrative capability to oversee work.
- Demonstrated community support to undertake the project.
- Evidence of support for the project from building owner and evidence of good working relations with the building owner and other project stakeholders in the neighborhood.

Staff contact for more information: [allison.cummings@sfgov.org](mailto:allison.cummings@sfgov.org)

Application deadline: By December 2, 2014

## District 6: Technical Assistance for Capacity Building

SFAC is seeking proposals for a nonprofit arts organization in District 6 to apply for funds to support technical and financial stabilization. To be considered, the funds must be allocated to support a clear plan for long term organizational financial health.

### #3. Technical Assistance for Capacity Building: Applicants may propose grants of up to \$25,000.

Applicants submitting under this program area should meet each of the following criteria:

- Demonstrated need for critical financial and technical assistance intervention at this time
- The organization must be based and have its mailing address in District 6. (To confirm that your organization is located in District 6, visit this website: <http://ec2-50-17-237-182.compute-1.amazonaws.com/PJM/>.)
- Demonstrate a history of artistic excellence within the San Francisco arts community
- Demonstrate a clear understanding of and plan for technical assistance and capacity building
- Demonstrate a clear understanding of how administrative funds will be allocated
- Articulate a clear plan for organizational stability and governance.

Staff contact for more information: [judy.nemzoff@sfgov.org](mailto:judy.nemzoff@sfgov.org)

Application deadline: By December 2, 2014

## **ELIGIBILITY**

Please read this section carefully to ensure eligibility. If you have questions, please contact SFAC staff.

**An eligible applicant must be a nonprofit organization, merchant association or individual artist:**

- Must demonstrate an ability to meet the neighborhood or artistic need(s) outlined in the RFP.
- Must be a San Francisco-based nonprofit or artist with a mailing address in San Francisco.
- If applicant is a previous recipient of SFAC grants, you must have completed reporting requirements for any past SFAC grants. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. (See "Final reports, extension, and default policy" for details.)
- Is tax-exempt with 501(c)(3) nonprofit status OR is fiscally sponsored by a tax-exempt organization.

## **FUNDING POLICIES**

### **Funding Restrictions:**

- Applicants cannot receive simultaneous funds from multiple SFAC grants to support the same project.
- City agencies are not eligible to apply.
- Applicants cannot submit more than one application.

### **Eligible expenses:**

- Project related administrative expenses including permit fees, insurance, art supplies, equipment rental, etc.

### **What we do not fund:**

- Award prizes for competitions.
- Food or hospitality expenses.

### **If awarded:**

- Grantees must credit "**San Francisco Arts Commission**," in all printed materials relating to the program.
- The project must be completed within the Grant Period from January 1, 2015 to June 30, 2015 unless an extension is agreed to by SFAC staff.
- A final report must be submitted within three months from the end of the grant period.

## **CRITERIA FOR EVALUATION**

### **#1. Neighborhood Mural:**

- Demonstrated history of producing high quality outdoor murals
- Demonstrated relationship with stakeholder at Peabody Elementary School
- Demonstrated history of working collaboratively in a school setting

### **#2. Restoration of "Jazz Mural" by artist Bill Weber on 606 Broadway St:**

- Willingness to contract with the original artist for the project and demonstrated administrative capability to oversee work.

- Demonstrated community support to undertake the project.
- Evidence of support for the project from building owner and evidence of good working relations with the building owner and other project stakeholders in the neighborhood.

**#3. Technical Assistance for Capacity Building:**

- Demonstrated need for capacity building and technical assistance
- Demonstrated history of serving the San Francisco arts community
- A clear plan for financial stabilization
- Demonstrated involvement of current Board of Directors

**APPLICATION SUBMISSION**

DO NOT submit more materials than stipulated. Excess material will be removed.

**1. Application Checklist**

**2. Application Form**

**3. Project Proposal**

- Please follow the guidelines for word count in the project proposal questions below.

**4. Project Budget**

The Project Budget is the financial plan for your project and can be particularly helpful in substantiating your project narrative and identifying what you consider priorities.

- PLEASE TYPE.
- Project budget should exhibit planned expenditures only; detail in-kind support in budget notes.
- In a separate column, you will be asked to indicate the specific items for which the SFAC grant will be used.

**5. Budget Notes**

Budget Notes are a list of annotations to your budget line items that explain how you arrived at your amounts and any external or unusual factors in your decision-making process. The following points will help you in developing a clear budget with notes:

- PLEASE TYPE
- Budget Notes must be listed by their CORRESPONDING budget line item number.
- Be as detailed as possible in your Budget Notes and explain how the numbers are derived.
- If you are including collaborating personnel or assistants, please detail the honoraria or fees being paid to them.
- Detail any sizable expense items.

**6. Work Samples**

Choose and submit samples that:

- Are exemplary of your experience meeting the terms of the specific RFP
- Show previous community engagement experience
- Are high production quality, with clarity of sound and picture
- Are recent (from the last two years whenever possible)
- Are relevant to the proposed project

## **ARTIST SELECTION PROCESS**

Grantee will be selected by a staff review process comprised of representatives from the San Francisco Arts Commission and other City agencies, providing feedback of overall criteria of the project.

Priority will be given to applicants who successfully meet the criteria within each funding category.

## **SUBMITTING YOUR COMPLETED APPLICATION PACKET**

- Email complete application and additional attachments in **.pdf** format to:  
[sfac.grants@sfgov.org](mailto:sfac.grants@sfgov.org)
- Applications must be received by email. Hard copy, postal mail, and faxed applications will not be accepted.

In fairness to others, **we cannot accept late or incomplete applications.** An application may be deemed incomplete and ineligible if the individual or organization does not provide the complete set of information in the appropriate format by the deadline. **No deadline extensions will be granted.**

## APPLICATION CHECKLIST

### GRANT APPLICANT

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Submit an electronic version of the following documents in the order listed:

- ☐ Application Checklist
- ☐ Application Form
- ☐ Fiscal Sponsor (if applicable)
- ☐ Project Proposal
- ☐ Lead organization's mission statement and programming history as it relates to RFP
- ☐ Short bios of project personnel
- ☐ Individual artist biography or CV (if applicable)
- ☐ Project Budget
- ☐ Budget Notes
- ☐ Work Sample Description

**APPLICATION FORM****ORGANIZATION CONTACT AND INFORMATION**

GRANT APPLICANT \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

MAILING ADDRESS IF DIFFERENT \_\_\_\_\_

CONTACT PERSON AND TITLE \_\_\_\_\_

DAY PHONE \_\_\_\_\_

MOBILE \_\_\_\_\_

FAX \_\_\_\_\_

EMAIL \_\_\_\_\_

WEBSITE \_\_\_\_\_

SUPERVISOR'S DISTRICT NUMBER OF OFFICE \_\_\_\_\_

FACEBOOK: \_\_\_\_\_

TWITTER: \_\_\_\_\_

FLICKR: \_\_\_\_\_

YOUTUBE: \_\_\_\_\_

CHECK BOX IF YOUR GROUP IS A 501(C)(3) ORGANIZATION: ☐

YEAR FOUNDED: \_\_\_\_\_

YEAR INCORPORATED: \_\_\_\_\_

IF NOT A 501(C)(3) ORGANIZATION, STATE OTHER EXEMPT CATEGORY: \_\_\_\_\_

**FISCAL SPONSOR SECTION**

(PLEASE FILL-OUT IF YOU ARE USING A FISCAL SPONSOR)

NAME OF SPONSORING ORGANIZATION \_\_\_\_\_

CONTACT PERSON AND TITLE \_\_\_\_\_

MAILING ADDRESS \_\_\_\_\_

DAY PHONE \_\_\_\_\_

MOBILE \_\_\_\_\_

FAX \_\_\_\_\_

EMAIL \_\_\_\_\_

WEBSITE \_\_\_\_\_

YEAR OF INCORPORATION AS A 501(C)(3) ORGANIZATION: \_\_\_\_\_

**FISCAL SPONSOR ORGANIZATION BUDGET SUMMARY**

CHECK <input type="checkbox"/> CY or <input type="checkbox"/> FY	LAST COMPLETED YEAR:	CURRENT YEAR:	NEXT PROJECTED YEAR:
INCOME			
EXPENSE			
SURPLUS/(DEFICIT)			
ACCUMULATED SURPLUS/(DEFICIT)			

**MEMORANDUM OF UNDERSTANDING**

OUR ORGANIZATION AGREES TO ACT AS FISCAL SPONSOR FOR THE APPLICANT AND PROJECT LISTED ABOVE. ALL PARTIES HAVE DISCUSSED AND AGREED TO THE RESPONSIBILITIES OF FISCAL SPONSORSHIP.

SIGNATURE OF GRANT APPLICANT: \_\_\_\_\_

PRINT NAME \_\_\_\_\_

DATE \_\_\_\_\_

SIGNATURE OF FISCAL SPONSOR: \_\_\_\_\_

PRINT NAME \_\_\_\_\_

DATE \_\_\_\_\_

### PROJECT PROPOSAL

Clearly state the RFP you are responding to, including program area and number of RFP. Describe in detail how you will meet the criteria. If appropriate, include the relationship to the neighborhood served. (One page max, 12 point)

District:            RFP #:

Provide a detailed timeline of how you will implement this project within the required time frame. Describe your outreach strategy that will assure you achieve the project goals outlined in question 1. Please describe your partners and community engagement process. (One page max, 12 point)

Please provide: (1) lead organization's mission statement and programming history as it relates to RFP, (2) short bios of project personnel, and/or (3) individual artist biography or CV (if applicable). (One page max, 12 point)

**PROJECT BUDGET**  
**GRANT APPLICANT:** \_\_\_\_\_

SEE INSTRUCTIONS ON PROJECT BUDGET.

PROJECTED EXPENDITURES:	PROJECT EXPENSE:	SFAC GRANT PAYS FOR:
<b>PERSONNEL (INDICATE NUMBERS OF PERSONNEL IN YOUR BUDGET NOTES)</b>		
1. ARTISTIC	_____	_____
2. ADMINISTRATIVE	_____	_____
3. TECHNICAL AND PRODUCTION	_____	_____
4. OTHER SERVICES (DETAIL IN BUDGET NOTES)	_____	_____
<b>SUBTOTAL PERSONNEL EXPENSE</b>	_____	_____
<b>NON-PERSONNEL</b>		
5. PRODUCTION & EXHIBITION COSTS	_____	_____
6. FACILITY EXPENSES/SPACE RENTAL	_____	_____
7. ADMINISTRATION EXPENSES & SUPPLIES	_____	_____
8. ADVERTISING AND MARKETING	_____	_____
9. INSURANCE	_____	_____
10. OTHER PROJECT EXPENSES (SPECIFY IN BUDGET NOTES)	_____	_____
11. CONTINGENCY (SPECIFY IN BUDGET NOTES)	_____	_____
<b>SUBTOTAL NON-PERSONNEL EXPENSE</b>	_____	_____
12. TOTAL PROJECT EXPENSES	_____	_____
(PERSONNEL AND NON-PERSONNEL EXPENSE)	_____	_____

**PROJECT BUDGET NOTES**

GRANT APPLICANT:

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SEE INSTRUCTIONS ON BUDGET NOTES.

**PROJECTED EXPENDITURES:**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.

## **WORK SAMPLES**

Panelists will review your work samples on-line in advance of the panel meeting.

Provide no more than two links to samples that show the artistic work of your organization, reflecting the vision, artistic quality, and relationship to expressing/supporting the experiences of the historically underserved community. Samples can be from your organization's website, a downloadable PDF, YouTube video, Flickr image set, or from another web-hosted media site. However, keep in mind that panelists will spend approximately 5-10 minutes with your samples. If there is a segment of a video, particular image, or set of web pages you want seen, direct panelists to it with notes, time-stamps, or direct links.

Attach a separate sheet, as part of the application packet, formatted to provide the following information for each clip:

### **SAMPLE 1:**

URL:

Navigation notes:

Title of Work:

Artists Involved:

Year Work Created:

Venue:

Organization Relationship to Work:

Total Length of Work:

Length of Sample:

Short Description of Work:

**CERTIFICATION**

I CERTIFY THAT TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS AND THE DATA IN THIS APPLICATION AND ANY ATTACHMENTS ARE TRUE AND CORRECT.

AUTHORIZED SIGNATURE OF APPLICANT \_\_\_\_\_

DATE \_\_\_\_\_

PRINT NAME AND TITLE \_\_\_\_\_

## **MANAGING YOUR GRANT**

This section contains summary information for applicants who are awarded grant funds by the Arts Commission. For more detailed information, visit the San Francisco Arts Commission website at [sfartscommission.org/ceg/grant-programs/](http://sfartscommission.org/ceg/grant-programs/) or email [judy.nemzoff@sfgov.org](mailto:judy.nemzoff@sfgov.org)

### **Payment of Awarded Funds**

Upon completion of the required paperwork, 80% of your award can be made in an initial disbursement. The earliest this payment can be made is the start of your grant period. The remaining balance of your grant is available on a reimbursement basis upon completion of the project and all reporting requirements.

### **Grant Management**

Please retain receipts and records of expenses covered by the grant. You will have to submit copies of proof of payment for expenses over \$100.

## **REQUIRED DOCUMENTATION**

Grantees must submit the following to set up their grant and show they are in compliance with the City of San Francisco's guidelines. These requirements are subject to change and applicable to any and all active grants. *Fiscally Sponsored grantees please note:* All requirements for legal and financial documentation apply to your fiscal sponsor, including insurance and vendor compliance. An approved legal agent of your fiscal sponsor must sign-off on grant agreements, invoices, and waivers.

### **Grant Agreements**

Grantees must sign a standard grant with the City & County of San Francisco required of all entities contracting with the City.

### **Insurance and Waiver Requests**

The City & County of San Francisco requires three forms of insurance coverage from grantees: General Liability, Workers' Compensation, and Commercial Automobile Insurance. Certificates demonstrating adequate coverage must be provided.

- ☐ General Liability coverage must be maintained at a minimum of \$1 million each occurrence and \$2 million aggregate. The "City & County of San Francisco, its officers, agents and employees" must be named as additional insured and San Francisco Arts Commission must be named as the certificate holder.
- ☐ Workers' Compensation insurance coverage must be a minimum of \$1 million. San Francisco Arts Commission must be named as the certificate holder.
- ☐ Automobile Insurance coverage must be at a minimum of \$1 million.

If you do not have the required insurance or do not have coverage at the required levels, you will have to submit a waiver request. Please note that all waiver requests are subject to approval by the City Risk Manager's office. At their discretion, the Risk Manager, may request additional proof of coverage or information.

A General Liability waiver request does not release grantees from the obligation to have coverage for your project activities through a venue or other presenting agent. If a venue will not be covering your events, you must purchase event insurance. Event insurance certificates must name the "City & County of San Francisco, its agents, officers and employees" as additional insured and the San Francisco Arts Commission as certificate holder.

### **Human Rights Commission Non-Discrimination Documentation**

First time grantees must be certified as meeting the legally mandated non-discrimination and equal benefits requirements of the City of San Francisco. Please note that this is a one-time process, but it is extensive and can take several months.

### **FINAL REPORTS, EXTENSION, AND DEFAULT POLICY**

#### **Final Reports**

Grantee must submit a satisfactory final report within 90 days of the end of the grant window. If a final report is not received the grantee will be in default. Grantees are responsible for submitting a timely report. A reminder will *not* be sent at the end of the grant period.

#### **Extensions & Project Modifications**

If you need additional time to complete your project or need to change your project plan, please contact the program officer to request an extension and/or scope change prior to the close of your grant window. Almost all extension requests are approved if the project retains the spirit and intent of the original grant and the request is received before the end of the grant window.

#### **Default Policy**

Grantees in default will be ineligible to apply to San Francisco Arts Commission grants for two years. In addition, any remaining balance on the grants in default will be dissolved.

In those cases when there are outstanding reports for a project for which an individual artist and an associated organization may have received grant support for different project phases, both artist and organization will be held accountable and in default.

For more details visit: [sfartscommission.org/ceg/grant-programs/](http://sfartscommission.org/ceg/grant-programs/).



The San Francisco Arts Commission  
Tom DeCaigny, Director of Cultural Affairs

## **FY14-15 San Francisco Arts Commission Grants**

### **Arts & Communities: Innovative Partnerships**

#### **Application Deadline:**

October 1, 2014

**San Francisco Arts Commission  
Grants FY2014-2015**

**Arts & Communities: Innovative Partnerships**

**Application Deadline:** October 1, 2014

**ABOUT SAN FRANCISCO ARTS COMMISSION GRANTS**

The San Francisco Arts Commission's grant making programs are committed to supporting and building cultural resources for our City's diverse arts communities. The SFAC stewards the Cultural Equity Endowment Fund, the Neighborhood Cultural Centers Fund and other City resources to foster the values and increase the impact of cultural equity and neighborhood arts. The SFAC supports San Francisco artists, arts organizations, and historically underserved communities through grants, technical assistance and capacity building, economic development, arts education initiatives and community-based Cultural Centers.

Arts & Communities: Innovative Partnerships grants are funded through the General Fund.

**ACCESSIBILITY**

A translation of this grant application is available upon request; however, only applications in English will be accepted."

Una traducción de esta solicitud de subversión está disponible a petición; sin embargo, solamente se aceptarán solicitudes en inglés.

此拨款申请书的翻译版本将应请求而提供；然而，只有英文版本的申请书才会被接纳。

**Translation Contacts:**

**Spanish:**

Robynn Takayama at 415-252-2598 or [robynn.takayama@sfgov.org](mailto:robynn.takayama@sfgov.org).

Favor comunicarse con Robynn Takayama al 415-252-2598 ó [robynn.takayama@sfgov.org](mailto:robynn.takayama@sfgov.org) para una traducción al español.

**Chinese:**

Esther Ip for a Chinese translation at 415-252-2536 or [esther.ip@sfgov.org](mailto:esther.ip@sfgov.org)

请联系Esther Ip以获取中文翻译。联系电话：415-252-2536 或 电子邮箱：[esther.ip@sfgov.org](mailto:esther.ip@sfgov.org)。

**Tagalog:**

Please call 311 for assistance.

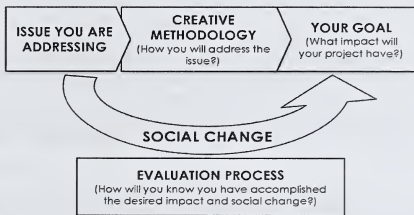
## **SFAC ARTS & COMMUNITIES: INNOVATIVE PARTNERSHIPS (ACIP)**

Arts & Communities: Innovative Partnerships is designed to provide arts and non-arts sectors in San Francisco with opportunities to collaborate and develop new ways of engaging neighborhoods or communities to bring about social change through the arts. ACIP awards project grants to artists, arts organizations, and service organizations with established art programs, as they embrace the role of social change agent within their community or neighborhood.

As the lead grant applicant, artists or organizations will work closely with their committed non-arts community partner and their constituencies to produce innovative creative processes or projects that engage art and community assets that address specific community needs and make meaningful social change.

Successful projects should demonstrate thoughtful and engaged creative processes, high quality artistic work and/or planning, and true partnerships. Grantees are expected to document and assess their partnerships and work to generate new models for creative change making that can be shared with others. Projects that instigate meaningful social change in neighborhoods and communities with limited cultural resources will be given priority.

The grant will be awarded directly to the lead applicant (or their fiscal sponsor, if applicable), who will be responsible for managing the project and the budget. Applicants **MUST** have a well-developed community partnership **AND** an identified San Francisco neighborhood/community. Applicant plans must clearly address a social issue through the creative social change process. Projects can be awarded up to \$25,000; requests should reflect projects of appropriate scale and scope.



## **IMPORTANT DATES**

**Application Workshop:** For dates and locations, visit [sfartscommission.org/ceg/grant-programs/](http://sfartscommission.org/ceg/grant-programs/)

**Application Deadline:** October 1, 2014 Guidelines and application forms are downloadable from [sfartscommission.org/ceg/grant-programs/](http://sfartscommission.org/ceg/grant-programs/).

**Award Announcement:** April 2015

**Grant Period:** June 1, 2015–November 30, 2016

(The proposed project or phase of project must take place within this period)

**For eligibility questions:** Robynn Takayama, [robynn.takayma@sfgov.org](mailto:robynn.takayma@sfgov.org)

## **STRUCTURE OF THE GRANT**

### **TYPES OF LEAD APPLICANTS**

- **Arts Applicant with a Non-Arts Sector Partner:** A practicing artist and/or arts organization, as the applicant and lead partner, collaborates with a non-arts entity (a community partner) that is rooted in the neighborhood/community. Mutually beneficial partnerships in which each partner defines clear goals and responsibilities at the beginning of the process have the greatest potential for success.
- **Service Organizations with Existing Cultural/Artistic Programming:** Service organizations may bridge arts and non-arts sectors by working with their communities in culturally specific ways, often times integrating cultural expression, education, social service provision, and community development. Service organizations must have existing cultural/artistic programming with strong artistic leadership. They must work with an arts partner for the proposed project.
- **Arts Applicant Engaging a Neighborhood/Community:** A practicing artist and/or arts organizations may choose to work with a neighborhood (as defined by geography) or with a community (as defined by culture or special interest). The partners will actively work together to identify key challenges and assets within the community and develop appropriate and innovative ways to creatively impact those issues. The process should be documented and assessed to help develop new models for creating arts-driven social change.

### **Examples of potential proposals:**

- An arts organization and community development association partner to implement a neighborhood cultural master plan engaging youth, businesses, social service organizations, and residents to address the disenfranchisement and criminalization of youth in their community.
- An immigrant service organization partners with a theater company to implement a program rooted in creative movement and expression for the community organizers and members in their campaign addressing the rights of undocumented workers.
- An artist partners with a housing advocacy organization to develop a series of actions and creative interventions that support affordable housing options for artists and addresses issues of gentrification.

## **FUNDING POLICIES**

- The award of funds does not imply that SFAC or any other City agency will produce, exhibit, or present the art created. It is the responsibility of the applicant to secure a venue for public presentations or workshops.
- Previous Realization grants must be closed out before any new ACIP grant funds can be released. If you currently have an open Realization grant, please take this policy into account as you plan the timeline for your new grant.

## **FUNDING RESTRICTIONS**

- Projects receiving support from other SFAC programs.
- Projects from programs that are directly administered by other city agencies.
- Projects that will take place outside of San Francisco.
- Applicants cannot submit more than one application to the Arts and Communities: Innovative Partnerships Grant Program.
- Ongoing operating expenses or administrative costs that are not project-based. Funds can be applied toward covering an appropriate cost allocation of overhead expenses (such as

salaries, office rental, telephones, supplies, etc.) that support project activities.

- Deficit reduction
- Startup costs/seed money for new organizations
- Food and beverage expenses

### **Fiscal Responsibility**

- Organizations with accumulated surpluses/deficits must provide a budget narrative that details how the surplus/deficit developed and plans for the surplus/deficit reduction.
- Organizations, which hold outstanding loans or have defaulted on loans must provide a budget narrative that details the terms of the loan repayment or circumstances of the default.
- If you have a significant fund balance, detail your plans/policies for it. Explain significant operating deficits and negative fund balances, including if you have a deficit, how you plan to address it.

### **ELIGIBILITY**

#### **1. Applicants must be based in San Francisco.**

- **Artist:**
  - has lived in San Francisco since September 2012.
  - is able to document at least a two-year history of creating and presenting original works to the public and has a demonstrated record of working in communities.
  - is at least 18 years old.
  - is not enrolled as a full-time student at the time of the application or during the grant period.
  - has completed reporting requirements for any past grants. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. See Appendix B for additional details on the default process.

**Note:** If an artist team applies, one artist must be designated as the "lead artist" to act as liaison with the community-based organization and SFAC, and if awarded, as the individual to enter the grant agreement.

- **Arts Organization:**
  - has a mission statement that is clearly based on the development, production, and/or presentation of arts activities in San Francisco.
  - provides continuing arts activity in San Francisco as evidenced by having successfully completed at least two publicly accessible arts activities or maintains ongoing arts education programming in San Francisco within the 24 months prior to the application deadline.
  - has completed reporting requirements for any past grants. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. See Appendix B for additional details on the default process.
  - is tax-exempt, with 501(c)(3) status; OR is a fiscally-sponsored project of a tax-exempt organization.
  - has a continuing existence and ongoing operations as an organization and, if not incorporated, comprises a committed leadership group of at least three individuals.
  - has an operating budget (income or expense) averaged over the last three completed

years that does not exceed \$2 million.

- **Service Organization:** Contact SFAC staff with eligibility questions prior to the deadline.
  - has existing and ongoing artistic or cultural programming with strong artistic leadership. Programming demonstrates a strong symbiotic relationship between the arts/cultural and service components and cultural competency related to their constituency.
  - must have an arts partner. Artists or partners may be based outside of San Francisco if they offer a specific expertise to the project. The project must benefit a community in San Francisco. In these guidelines, service organizations may understand references to a "community partner" as references to artists or arts organizations
  - may include: immigrant associations, health clinics, social service providers, community development centers, mutual associations, multi-functional community centers. The services they provide may include culture and language education, cultural arts, employment and training services, public health, youth services, or social services.

## 2. Appropriate Community Partner

- An appropriate community partner is a non-arts community-based organization or group located in San Francisco.

**Note:** If community partner(s) are not located in San Francisco, the applicant and partners must demonstrate a strong link to a San Francisco community and a history of service provision to the target neighborhood/community. Contact SFAC staff if you are considering a non-San Francisco based partner.

**Examples of community partners include:** Neighborhood associations, tenants' groups, social service organizations, social justice organizations, advocacy groups, health centers, out of school time providers, public schools, and public agencies.

## 3. Projects must clearly demonstrate impact.

- Projects do not need to culminate in a public activity but must have clear and demonstrable outcomes. Projects should include clear documentation and processes to evaluate its impact in addressing social change. Grantees should be prepared to share lessons and their model for social change through the arts as a part of the culmination of their project.

## APPLICATION REVIEW & APPROVAL PROCESSES

- Announcement of awards can take up to seven months from the deadline.
- **Application Review:** SFAC staff process applications. Please be sure that you include a working email address in your application materials. If necessary take steps to ensure that emails from SFAC are not lost in your spam filter.
- **Funding Recommendations:** Based on an evaluation of the proposals, a recommendation for funding and grant amounts is made. Grant amounts are either the full amount of the grant sought or a substantial portion of the requested grant—usually not less than 75 percent.
- **Arts Commission:** Award recommendations are subject to the approval of the Arts Commission. Recommendations are usually first reviewed by the Community Arts, Education & Grants Committee, then by the Full Commission. Meetings of the Commission are public. The schedule, agenda, and minutes are available on the Arts Commission website at <http://www.sfartscommission.org>.
- **Grant Awards:** Notifications will be mailed. Award letters will include instructions about contracting procedures. Also see Appendix B: Managing Your Grant Award & Required Documentation.

## **EVALUATION CRITERIA**

- Applications are reviewed against criteria noted in the guidelines.
- Applications that best meet the review criteria are recommended for funding.

### **Quality and innovation of the proposed planning process or the proposed art and social change project.**

- Quality and innovation in how the project will bring together artistry, ideas and the involvement of neighborhood/community members in the creative process to address the identified social issue(s) and strengthen the neighborhood/community.
- Potential of the project to create social change in the neighborhood/community.
- Potential of the project to support shifts in how applicant and partners address the issue.
- Quality of the artistry or artistic process.
- Appropriateness of project to the neighborhood/community including the depth of the applicant and partners' immersion in the neighborhood/community.
- Demonstration of an appropriate match and a mutually beneficial collaboration between the applicant and the community and/or community partner(s).

### **Clarity and soundness of project plan.**

- Clarity of the issue being addressed and of the process used to address it.
- Soundness and thoroughness of the project's implementation plan and budget.
- Clarity and depth of project's documentation and evaluation plans and ability to assess meaningful impact.

### **Potential impact on the selected neighborhood/community.**

- Extent to which participants from the neighborhood/community are engaged through the project.
- Impact on neighborhoods/communities with limited access to cultural amenities and resources, or with little or no history of funding from the SFAC's Grants Program.
- Extent to which the project demonstrates how the arts can be a catalyst for social change.

### **Commitment and capacity to implement the project.**

- Project scope is appropriate to applicant capacity, reflected in areas such as organizational budget and institutional resources.
- Level of all partners' commitment and capacity, and the project staff's qualifications and experience to carry out the project.

## **APPLICATION INSTRUCTIONS & REQUIREMENTS**

Submit requested materials only. Excess materials and materials submitted in incorrect formats will be removed.

### **1. Application Checklist**

#### **2. Application Form Document must be submitted with applicant signature.**

- **3-Year Average Chart:** Indicate your organization's cash income and expenses for the last three completed fiscal years.
    - Indicate your last three completed fiscal years.
    - If you have a deficit, indicate that by putting a minus sign in front of the dollar amount (e.g. If you have a deficit of one hundred dollars, write it out as "\$-100").
    - Any surplus or deficit from one year must be added to the Accumulated Surplus/Deficit of the next year.
    - If you have received significant non-cash donations of materials or services, put the dollar value of those donations in the "Significant In-Kind" row at the bottom.
    - Significant In-Kind: dollar amounts should not be added or subtracted from any other amount on this grid and should not be carried over from one year to the next.
    - Capital Campaigns: Separate those funds from your organization's operating budget and enter into a separate row.
    - Reserve Fund: If you have a reserve fund separate from your surplus, specify the amount and policy of use in the budget notes for the Organizational Budget or California Cultural Data Project profile.
    - Fiscal Sponsors: If your organization serves as a fiscal sponsor, separate the operating budgets of the fiscally sponsored projects from your organization's operating budget.
    - Indicate which years are your last three completed fiscal years.
  - **3-year Average Budget Narrative:** Summarize the reasons for significant variances, surpluses/deficits, etc. In the budget notes, include details on how the surplus/deficit developed and the planned use of the surplus or plans to address the deficit.
- 3. Project Narrative.** There is no form. Be sure to put the name of the applicant in the upper right corner of each page. Overages in the number of allowable pages will be subject to removal.
- Four page maximum.
  - Use Arial font, 11-point font size, 1" margins, and single line spacing.

### **4. Project Budget**

- PLEASE TYPE.
- Refer to the maximum grant request for each category.
- Cash only. Detail any in-kind support in Budget Notes.
- The total project budget may be greater or less than the maximum grant request.
- Be sure that your project is realistic and accomplishable with the amount of funds.
- The Project Budget is the financial plan for your project, and can be particularly helpful for "concretizing" your project narrative and identifying what you consider priorities.
- On a separate column, you are asked to indicate the specific items for which the SFAC grant will be used.

- Project budgets should not project a deficit or surplus. Project income and expenses should equal.
5. **Budget Notes** help panelists understand how you arrived at your amounts, and explain external or unusual factors in your decision-making process. The following points will help you in developing a clear budget with notes:
- PLEASE TYPE
  - Numbers in your Budget Notes must correspond with the line item numbers on the Project Budget.
  - Be as detailed as possible in your Budget Notes and explain how the numbers are derived. For instance, when explaining admissions, identify the number of people you expect to attend and ticket prices. Therefore, a budget note for \$3,600 in Project Budget LINE 1 Admissions will have a corresponding note: 1. Admissions: estimating 80 percent sold of 100-seat capacity over 3-nights with tickets priced at \$15.
  - In-kind support should NOT be included in your Project Budget. Instead, detail the in-kind support in the Budget Notes. In-kind support is defined as any non-monetary materials or services donated to your project.
  - If you identify other funding in your Project Budget, detail your plans to obtain it. This includes: identifying existing and potential sources; state the status of the support (i.e., secured, pending, to apply/solicit); and if you've had previous success with the specific support sources.
  - Detail any sizable income or expense items.
6. **Bios of Key Project Personnel** (if applicable). Provide a one-paragraph bio of each of the collaborators/principle artists/key project personnel. Include specific project roles and responsibilities.
7. **Individuals:**
- a. **Curriculum Vitae.** Submit a maximum of two pages for your current C.V. or resume that lists artistic activities, accomplishments, and training.

**Organizations:**

- a. **California Cultural Data Project Funder Report (CCDP):** Submit the San Francisco Arts Commission ACIP Funder Report for the three most recently completed fiscal years. This report is generated by the applicant from the CCDP website ([www.culturaldata.org](http://www.culturaldata.org)) and emailed with the application. The three years of data should be included in a single report—do not submit a separate report for each year.
- b. **Board of Directors List.** Note each board member's affiliation, contact information, and number of years of service on the Board. If you are a fiscally sponsored project and you have an advisory committee, note each member's affiliation and number of years of service.
- c. **Staff Members List.** Add a "V" next to the name of each volunteer and a "P" next to the name of each person who will be paid.

8. **Artistic Work Samples**

Fill out the Work Sample Description form in accordance with the instructions. Remember, material and time limits are strict. Panelists will review your artistic work samples in advance of the panel meeting.

Choose and submit samples that:

- Are exemplary of your work.
- Demonstrate your skill in the art form(s), manifestation or treatment of ideas, etc.
- Are high production quality, with clarity of sound and picture.

- Are recent (from the last two years whenever possible).
- Are relevant to the proposed project.
- Show an excerpt of the work-in-progress if your proposal refers to a project already underway.

Include a Work Sample description to contextualize each work sample by stating discipline-specific and pertinent information:

- Title, date, venue, length of work, dimensions, medium.
- If the work was done in collaboration with other artists, state your role in the production.
- Explain the sample's relevance to your proposed project if: (1) the proposed project is a major departure from the style, genre, or discipline presented in your work sample; (2) the sample document is a work-in-progress; or (3) the work is that of a collaborator.

Follow work sample preparation instructions and limits by media type:

1. Work samples must not add up to more than four minutes of playback time. You may submit a combination of media formats, but are limited to two media types. Samples should not be less than one minute to show the arc of movement, complete thought, or sufficient grasp of a theme of work. For example, you may combine to include: a one-minute song and a three-minute video; four images and two-minutes of video; or two two-minute songs.
2. Include instructions and time-stamps that cue panelists to the portion you want played.
3. File name protocol: When submitting work samples as attachments to your email submission, please use the protocol to name your files in the order that they should be reviewed. The numbers should correspond to the order they are listed on the Work Sample Sheet: 01\_Applicant's last name\_title of work. For example: "01\_Garcia\_San Francisco.jpg"
4. Smaller work sample files may be attached to the submission email as long as the total email is under 30MB. Accepted file types are:
  - **audio** (MP3 only; four minutes maximum, two minutes if combining with another media)  
Bit rate (compression) is recommended at 128 kbps; max: 320kbps.  
Each track under 10 MB
  - **images** (JPG or embedded in PDF; eight maximum, four if combining with another media)  
1920 pixels on the longest side. 72 dpi.  
Each image under 2.5 MB  
File names should follow protocol (01\_Garcia\_San Francisco.jpg)
  - **film treatments, literary manuscripts and publications** (PDF only)  
Each file must be under 10 MB.  
Publications must be scanned and submitted as an electronic document  
ten page maximum for literary works and film treatments (five pages if combining with another media)  
20 page maximum for play scripts (ten pages if combining with another media)
5. Larger files, and video files must be hosted on personal website, a Dropbox.com public folder, or Vimeo.com. We recommend Vimeo over YouTube because it offers much more control of quality, layout, and lacks advertisements. Forums and "Film School" articles are also particularly useful to new users.
6. Provide URL and any navigation information or passwords.
7. Always test your final work sample before submitting.

## **NARRATIVE INSTRUCTIONS**

Maximum four (4) pages – you need not use all the pages allowed. Use Arial 11pt font size or larger. Use single line spacing, adding one line space between paragraphs, and a minimum of 1" margins. Be sure to put the name of the applicant in the upper right corner of each page.

### **1. Applicant Overview**

- Provide, as appropriate, your mission, artistic philosophy, vision, background, artistic practice, programmatic activities, and a description of your current community/audience and how you engage them.
- **Service Organizations:** Describe the relationship your arts and culture activities have to your other services.

### **2. Proposed Project**

- Describe the proposed project and the key social issue(s) to be addressed in detail, including project goals, design, public activities, etc. Describe your history and relationship with your selected neighborhood/community and community partner including why and how they were selected and the current characteristics, assets, issues, and challenges facing the neighborhood/community.
- Why have you chosen to undertake this project? How you will be collaborating with your community partner; include areas of mutual benefit, shared resources, roles and responsibilities. What role will the community/neighborhood play in the creative process?
- Describe the planning process and methodologies employed. How did the research, relationship building, community feedback, and lessons learned inform the proposed project design?
- Describe how your project and partnership will enact the proposed social change? If this is an ongoing or existing project, what is the continued relevance of the project? How do the proposed activities deepen or expand previous work and further the proposed social change?

### **3. Innovation & Social Change**

- How does your project develop new ways of actively engaging neighborhoods/communities in the social change?
- What innovations and changes do you seek to make through this project? How does the project shift how you, the partner(s), and/or the neighborhood/community work together to address the identified issues?
- How does your project demonstrate innovation and how does that innovation play in the social change you wish to enact? Describe the use or presence of innovation within your project or process.

### **4. Work Plan**

- Provide a work plan and timeline.

### **5. Evaluation**

- Describe your evaluation process, including goals and intended outcomes. How will you know your process was successful? What are the desired immediate and longer-term impacts, and how will you measure or demonstrate that? Describe your plans to document the project and to capture its lessons.

### **6. Letter from Community Partner**

- Required for which partners are committed.

- Each community partner submits a letter (up to two pages). The letter should be written by, and reflective of the "voice" of, the partner. Use these instructions and questions to guide your letter.
- Provide your official mission and vision. Describe your history, programming, services, experience and/or investment in working in 1) arts and culture and 2) the specific neighborhoods, communities or constituencies you serve.
- Why did you choose to become a partner on this project? Describe how you will be collaborating with your community partner include areas of mutual benefit, leadership and responsibilities. What contributions will you be making to the project including resources and knowledge?
- How does this project fit with or further your mission, purpose, programming and/or services? Which part(s) of this project excites you? Why?
- What social change do you seek to make through this project? How does this project shift the way the identified social issue has been addressed historically in your organization and neighborhood/community?
- Who do you envision this project impacting? How do you think this project could have the potential to make a lasting impact and/or influence other areas of your work?

#### **SUBMITTING YOUR COMPLETED APPLICATION PACKET**

- Email complete application and additional attachments in .pdf format to:  
**sfac.grants@sfgov.org**  
**by 11:59 p.m. PST on Friday, October 1, 2014.**
- Include "**15ACIP: (artist first and last name) OR (organization name)**" in the email subject line.  
Example – 15ACIP: Carbonist School Collective OR 15ACIP: Christine Tang
- Applications must be received by email. Hard copy, postal mail, and faxed applications will not be accepted.

All applications must be emailed by the day of the deadline. In fairness to others, **we cannot accept late or incomplete applications.** An application may be deemed incomplete and ineligible if the individual does not provide the complete set of information in the appropriate format by the deadline. **No deadline extensions will be granted.**

## APPLICATION CHECKLIST

### GRANT APPLICANT

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Submit a single .pdf containing the following documents in the order listed:

- ☐ **Application Form**
- ☐ **IRS tax determination letter, if you or your fiscal sponsor has never applied to SFAC**
- ☐ **Fiscal Sponsor Form, if necessary**
- ☐ **Partner(s)' Information & Commitment Form** Please make sure the form is signed by applicant and partner(s).
- ☐ **Project Narrative** Please adhere to length requirements.
- ☐ **Letter(s) From Your Partner(s)** REQUIRED
- ☐ **Artist's current C.V. (if applicant is an individual artist)**
- ☐ **Key Initiative Personnel** For each, include a one-paragraph bio and description of roles, and indicate if the person is a regular staff member or specifically engaged for the Initiative. If a key position(s) is vacant, provide a list of the qualifications and describe the search process.
- ☐ **List of Board of Directors** for lead arts organization. List members with their contact information, affiliation, length of time served and term expiration dates. Describe the roles and responsibilities, specifically for the proposed Initiative.
- ☐ **Project Budget Form with Budget Notes**
- ☐ **Explanation of surplus/deficit**
- ☐ **California Cultural Data Project Funder Report with Budget Notes (for organizations)**
- ☐ **Work Sample Sheet** See Appendix A for instructions.

## APPLICATION FORM

SFAC GRANT CATEGORY \_\_\_\_\_

GRANT APPLICANT \_\_\_\_\_

LEGAL NAME, IF DIFFERENT \_\_\_\_\_

CONTACT PERSON + TITLE \_\_\_\_\_

CORPORATE ADDRESS \_\_\_\_\_

MAILING ADDRESS IF DIFFERENT \_\_\_\_\_

☐ CHECK IF NEW ADDRESS ☐ CHECK IF NEW MAILING ADDRESS

DAY PHONE \_\_\_\_\_ MOBILE \_\_\_\_\_ FAX \_\_\_\_\_

EMAIL \_\_\_\_\_ WEBSITE \_\_\_\_\_

PROVIDE A VALID E-MAIL. PANEL NOTICES AND IMPORTANT GRANT INFORMATION WILL BE SENT TO THIS E-MAIL.

PARTNERS \_\_\_\_\_

NUMBER OF THE SUPERVISOR'S DISTRICT WHERE YOUR OFFICE IS: \_\_\_\_\_

NUMBER OF THE SUPERVISOR'S DISTRICT WHERE YOUR PROPOSED ACTIVITIES WILL TAKE PLACE: \_\_\_\_\_

YOUR DISTRICT NUMBER CAN BE FOUND AT:

[HTTP://GISPUBWEB.SFGOV.ORG/WEBSITE/NUVIEWER/MONSMAP.ASP](http://GISPUBWEB.SFGOV.ORG/WEBSITE/NUVIEWER/MONSMAP.ASP)

HAS YOUR ORGANIZATION APPLIED FOR OR RECEIVED FUNDS FROM GFTA THIS FISCAL YEAR?

☐ YES ☐ NO

IF YES, PLEASE INDICATE THE AMOUNT EXPECTED OR RECEIVED: \$ \_\_\_\_\_

IF YES WHAT PORTION OF THE FUNDS WILL BE USED FOR THIS PROJECT? \$ \_\_\_\_\_

### DEMOGRAPHIC INFORMATION

THIS INFORMATION IS VOLUNTARY, AND WILL HELP US IN MEETING CERTAIN MANDATES.

DEMOGRAPHICS OF YOUR ORGANIZATION'S STAFF AND BOARD OF DIRECTORS.

- |                                  |   |  |   |
|----------------------------------|---|--|---|
| <input type="checkbox"/> AFRICAN | <input type="checkbox"/> ASIAN            | <input type="checkbox"/> DISABLED        | <input type="checkbox"/> EUROPEAN/CAUCASIAN |
| <input type="checkbox"/> L/G/B/T | <input type="checkbox"/> LATINO           | <input type="checkbox"/> NATIVE AMERICAN | <input type="checkbox"/> PACIFIC ISLANDER   |
| <input type="checkbox"/> WOMAN   | <input type="checkbox"/> BI-/MULTI-RACIAL |  |   |

DEMOGRAPHICS OF YOUR TARGET AUDIENCES AND/OR COMMUNITIES SERVED.

- |                                  |   |  |   |
|----------------------------------|---|--|---|
| <input type="checkbox"/> AFRICAN | <input type="checkbox"/> ASIAN            | <input type="checkbox"/> DISABLED        | <input type="checkbox"/> EUROPEAN/CAUCASIAN |
| <input type="checkbox"/> L/G/B/T | <input type="checkbox"/> LATINO           | <input type="checkbox"/> NATIVE AMERICAN | <input type="checkbox"/> PACIFIC ISLANDER   |
| <input type="checkbox"/> WOMAN   | <input type="checkbox"/> BI-/MULTI-RACIAL |  |   |

FOR PROGRAM PURPOSES, ASIAN INCLUDES ALL PEOPLES WHOSE ETHNIC OR RACIAL ORIGINS ARE IN ASIA, INCLUDING THE FAR EAST, SOUTHEAST ASIA (INCLUDING THE PHILIPPINES), SOUTH ASIA (BANGLADESH, INDIA, PAKISTAN, SRI LANKA), CENTRAL ASIA, AND THE MIDDLE EAST.

### ELIGIBILITY

If applicant is an organization. CHECK THE BOX IF YOUR ARTS GROUP IS A 501(C)(3) ARTS ORGANIZATION: ☐

YEAR FOUNDED: \_\_\_\_\_ YEAR INCORPORATED: \_\_\_\_\_

IF NOT A 501(C)(3) ORGANIZATION, STATE OTHER EXEMPT CATEGORY: \_\_\_\_\_

IF YOU ARE USING A FISCAL SPONSOR, PLEASE FILL OUT THE FISCAL SPONSOR FORM.

FISCAL SPONSOR IF APPROPRIATE: \_\_\_\_\_

HAS YOUR ORGANIZATION APPLIED FOR OR RECEIVED FUNDS FROM GFTA THIS FISCAL YEAR?

☐ YES ☐ NO

IF YES, PLEASE INDICATE THE AMOUNT EXPECTED OR RECEIVED: \$

IF YES, WHAT PORTION OF THE FUNDS WILL BE USED FOR THIS PROJECT? \$

#### ARTS ORGANIZATIONS:

DOES YOUR ORGANIZATION'S MISSION STATEMENT INVOLVE MAINLY AND CLEARLY THE DEVELOPMENT, PRODUCTION, AND/OR PRESENTATION OF ARTS ACTIVITIES? ☐ YES ☐ NO

DO YOU HAVE A TWO-YEAR HISTORY OF CREATING AND PRESENTING ORIGINAL WORKS TO THE PUBLIC? ☐ YES ☐ NO

#### IMMIGRANTS SERVICE ORGANIZATIONS:

DOES YOUR ORGANIZATION HAVE AN ESTABLISHED ARTS PROGRAM OR ONGOING PROGRAMMATIC ACTIVITIES, WHICH INVOLVES THE DEVELOPMENTS, PRODUCTION, AND/OR PRESENTATION OF ARTS OR CULTURAL ACTIVITIES? ☐ YES ☐ NO

DO YOU HAVE A TWO-YEAR HISTORY OF CREATING AND PRESENTING ORIGINAL WORKS TO THE PUBLIC? ☐ YES ☐ NO

#### DATES/LOCATIONS OF LAST TWO PUBLICLY ACCESSIBLE ARTS ACTIVITIES IN SAN FRANCISCO:

DATE	BRIEF ACTIVITY DESCRIPTION	LOCATION/VENUE

#### 3-YEAR AVERAGE. SEE PAGE 6 FOR INSTRUCTIONS.

<input type="checkbox"/> CY OR <input type="checkbox"/> FY	YEAR: 20	YEAR: 20	YEAR: 20	3 YEAR AVERAGE
CASH INCOME				
CASH EXPENSE				
SURPLUS/(DEFICIT)				
ACCUMULATED SURPLUS/(DEFICIT)				
SIGNIFICANT IN-KIND				
CAPITAL				

CAMPAIGN				
----------	--	--	--	--

**3-YEAR AVERAGE BUDGET NARRATIVE. SEE PAGES 6 FOR INSTRUCTIONS.**

**IF APPLICANT IS AN INDIVIDUAL ARTIST**

IF YOU HAVE NOT RESIDED AT THE CURRENT ADDRESS SINCE SEPTEMBER 2010, LIST ALL OTHER ADDRESSES:

DO YOU HAVE AT LEAST A TWO-YEAR HISTORY OF WORK AS A PROFESSIONAL ARTIST? ☐ YES  
☐ NO

WILL YOU BE A FULL-TIME STUDENT AT THE TIME OF APPLICATION OR DURING THE GRANT PERIOD? ☐ YES ☐ NO

DATE OF BIRTH \_\_\_\_\_

**PROJECT INFORMATION**

**PROJECT SUMMARY.** SUMMARIZE YOUR PROPOSED PROJECT IN 75 WORDS OR LESS. WORD OVERAGE WILL **NOT** BE READ.

GRANT REQUEST AMOUNT \_\_\_\_\_

TOTAL PROJECT BUDGET \_\_\_\_\_

PERCENTAGE OF GRANT REQUEST OF TOTAL PROJECT BUDGET \_\_\_\_\_

PROJECT START DATE \_\_\_\_\_

PROJECT END DATE \_\_\_\_\_

**PROJECT ARTISTIC DISCIPLINE PRIMARY FOCUS.** THIS INFORMATION WILL HELP US ASSIGN YOUR APPLICATION TO THE APPROPRIATE DISCIPLINE-BASED PANEL. PLEASE CHECK ONE.

☐ DANCE ☐ LITERARY ARTS ☐ MEDIA ARTS ☐ MUSIC ☐ THEATER ARTS ☐ VISUAL ARTS

☐ FOLK & TRADITIONAL ARTS, PLEASE SPECIFY \_\_\_\_\_

☐ INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY \_\_\_\_\_

**PROJECT ARTISTIC DISCIPLINE(S) SECONDARY FOCUS.**

☐ DANCE ☐ LITERARY ARTS ☐ MEDIA ARTS ☐ MUSIC ☐ THEATER ARTS ☐ VISUAL ARTS

☐ FOLK & TRADITIONAL ARTS, PLEASE SPECIFY \_\_\_\_\_

☐ INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY \_\_\_\_\_

**IF YOUR PROPOSED PROJECT INCLUDES PUBLIC ACTIVITIES:**

NUMBER OF ACTIVITIES: \_\_\_\_\_ DATE(S) OF PUBLIC PRESENTATIONS: \_\_\_\_\_

PROJECTED NUMBER OF PAID ARTISTS SERVED BY YOUR ORGANIZATION THIS YEAR: \_\_\_\_\_

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE PROPOSED ACTIVITY: \_\_\_\_\_

**FOR ALL APPLICANTS:**

PROJECTED NUMBER OF ARTISTS SERVED BY YOUR ORGANIZATION THIS YEAR: \_\_\_\_\_

PROJECTED NUMBER OF PAID ARTISTS SERVED BY YOUR ORGANIZATION THIS YEAR: \_\_\_\_\_

PROJECTED AUDIENCE NUMBER SERVED BY YOUR ORGANIZATION THIS YEAR: \_\_\_\_\_

TOTAL AUDIENCE NUMBER SERVED BY YOUR ORGANIZATION LAST YEAR: \_\_\_\_\_

**CERTIFICATION**

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR FY2014-2015 SAN FRANCISCO ARTS COMMISSION GRANTS AND THE DATA IN THIS APPLICATION AND ANY ATTACHMENTS IS TRUE AND CORRECT. I UNDERSTAND THAT ANY MISREPRESENTATIONS OF INFORMATION WILL AUTOMATICALLY DISQUALIFY THIS APPLICATION, AND RENDER THE APPLICANT INELIGIBLE TO APPLY TO ALL SFAC GRANTS IN FY2014-2015.

AUTHORIZED SIGNATURE OF APPLICANT \_\_\_\_\_ DATE \_\_\_\_\_

PRINT NAME AND TITLE OF PERSON SIGNING THIS FORM \_\_\_\_\_

## FISCAL SPONSOR FORM

GRANT APPLICANT: \_\_\_\_\_

SFAC GRANT CATEGORY: \_\_\_\_\_

PROJECT NAME: \_\_\_\_\_

### FISCAL SPONSOR CONTACT INFORMATION:

FISCAL SPONSOR NAME \_\_\_\_\_

CONTACT PERSON + TITLE \_\_\_\_\_

CORPORATE ADDRESS \_\_\_\_\_

MAILING ADDRESS IF DIFFERENT \_\_\_\_\_

☐ CHECK IF NEW ADDRESS ☐ CHECK IF NEW MAILING ADDRESS

DAY PHONE \_\_\_\_\_ MOBILE \_\_\_\_\_ FAX \_\_\_\_\_

EMAIL \_\_\_\_\_ WEBSITE \_\_\_\_\_

YEAR OF INCORPORATION AS A 501(C)(3) ORGANIZATION \_\_\_\_\_

### 3-YEAR AVERAGE.. SEE PAGE 6 FOR INSTRUCTIONS.

<input type="checkbox"/> CY OR <input type="checkbox"/> FY FY STARTING MONTH:	YEAR:	YEAR:	YEAR:
INCOME			
EXPENSE			
SURPLUS/(DEFICIT)			
ACCUMULATED SURPLUS/(DEFICIT)			

IF YOU HAVE A SIGNIFICANT SURPLUS/(DEFICIT), ATTACH A SEPARATE SHEET THAT EXPLAINS THE PLANNED USE OF THE SURPLUS OR PLANS TO ADDRESS THE DEFICIT.

**RESPONSIBILITIES.** BRIEFLY DESCRIBE THE RESPONSIBILITIES OF THE FISCAL SPONSOR TO THE PROJECT.

### MEMORANDUM OF UNDERSTANDING

OUR ORGANIZATION AGREES TO ACT AS FISCAL SPONSOR FOR THE APPLICANT AND PROJECT LISTED ABOVE. ALL PARTIES HAVE DISCUSSED AND AGREED TO THE RESPONSIBILITIES OF FISCAL SPONSORSHIP.

PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_

SIGNATURE OF GRANT APPLICANT \_\_\_\_\_

SIGNATURE FOR FISCAL SPONSOR \_\_\_\_\_

PRINT NAME \_\_\_\_\_

## PARTNER INFORMATION & COMMITMENT FORM

PLEASE FILL OUT A PARTNER FORM FOR EACH PARTNER.

GRANT APPLICANT:

NAME OF PARTNER

CONTACT PERSON + TITLE

MAILING ADDRESS

DAY PHONE MOBILE FAX

EMAIL WEBSITE

IF ORGANIZATION, YEAR OF FOUNDING OR BEGINNING OF OPERATIONS

NUMBER OF PAID STAFF NUMBER OF VOLUNTEER STAFF

APPROXIMATE NUMBER OF PEOPLE SERVED ON AN ANNUAL BASIS

TARGET CONSTITUENCY

NUMBER OF THE SUPERVISOR'S DISTRICT IN WHICH PARTNER IS LOCATED

YOUR DISTRICT NUMBER CAN BE FOUND AT:

[HTTP://GISPUBWEB.SFGOV.ORG/WEBSITE/NUVIEWER/MONSMAP.ASP](http://GISPUBWEB.SFGOV.ORG/WEBSITE/NUVIEWER/MONSMAP.ASP)

NUMBERS OF THE DISTRICTS THAT PARTNER'S ACTIVITIES AND/OR SERVICES IMPACT

DO YOU HAVE ONGOING ARTS PROGRAMMING? IF SO, HOW IS IT FUNDED?

BRIEF DESCRIPTION OF THE PARTNER'S ROLE IN PROJECT

3-YEAR INCOME AND EXPENSE. SEE PAGE 6 FOR INSTRUCTIONS.

CHECK <input type="checkbox"/> CY OR <input type="checkbox"/> FY FY STARTING MONTH:	YEAR:	YEAR:	YEAR:
INCOME			
EXPENSE			
SURPLUS/(DEFICIT)			
ACCUMULATED SURPLUS/(DEFICIT)			

IF YOU HAVE A SIGNIFICANT SURPLUS/(DEFICIT), ATTACH A SEPARATE SHEET THAT EXPLAINS THE PLANNED USE OF THE SURPLUS OR PLANS TO ADDRESS THE DEFICIT.

### MEMORANDUM OF UNDERSTANDING

WE AGREE TO ACT AS PARTNERS FOR THE PROPOSED PROJECT BEING SUBMITTED TO THE SAN FRANCISCO ARTS COMMISSION. ALL PARTIES HAVE DISCUSSED AND AGREED TO THE RESPONSIBILITIES OF THIS PARTNERSHIP.

SIGNATURE OF GRANT APPLICANT

DATE

SIGNATURE FOR PARTNER

DATE

## PROJECT BUDGET

GRANT APPLICANT: \_\_\_\_\_

SEE INSTRUCTIONS ON PROJECT BUDGET.

### INCOME

#### EARNED

- |   |       |
|---|-------|
| 1. ADMISSIONS                           | _____ |
| 2. TUITIONS/WORKSHOPS & LECTURE FEES    | _____ |
| 3. TOURING FEES                         | _____ |
| 4. PRODUCT SALES                        | _____ |
| 5. FOOD SALES/CONCESSION REVENUE        | _____ |
| 6. CONTRACTED SERVICES/PERFORMANCE FEES | _____ |
| 7. OTHER EARNED REVENUE, SPECIFY: _____ | _____ |

#### SUBTOTAL EARNED

#### CONTRIBUTED

- |   |       |
|---|-------|
| 8. INDIVIDUALS                                    | _____ |
| 9. BUSINESSES/CORPORATIONS                        | _____ |
| 10. FOUNDATIONS                                   | _____ |
| 11. SPECIAL EVENTS – FUNDRAISING                  | _____ |
| 12. GOVERNMENT – FEDERAL                          | _____ |
| 13. GOVERNMENT – STATE                            | _____ |
| 14. GOVERNMENT – CITY & COUNTY                    | _____ |
| (OTHER THAN SFAC GRANT REQUESTED)                 | _____ |
| 15. OTHER (SPECIFY IN BUDGET NOTES)               | _____ |
| 16. SFAC GRANT REQUESTED                          | _____ |
| <b>SUBTOTAL CONTRIBUTED</b>                       | _____ |
| 17. TOTAL PROJECT SUPPORT (NOT INCLUDING IN-KIND) | _____ |

### EXPENSE

### PROJECT EXPENSE: SFAC GRANT:

#### PERSONNEL (INDICATE NUMBERS OF PERSONNEL IN YOUR BUDGET NOTES)

- |   |       |       |
|---|-------|-------|
| 18. ARTISTIC                                | _____ | _____ |
| 19. ADMINISTRATIVE                          | _____ | _____ |
| 20. TECHNICAL AND PRODUCTION                | _____ | _____ |
| 21. OTHER SERVICES (DETAIL IN BUDGET NOTES) | _____ | _____ |

#### SUBTOTAL PERSONNEL EXPENSE

#### NON-PERSONNEL

- |   |       |       |
|---|-------|-------|
| 22. PRODUCTION & EXHIBITION COSTS             | _____ | _____ |
| 23. FACILITY EXPENSES/SPACE RENTAL            | _____ | _____ |
| 24. ADMINISTRATION EXPENSES & SUPPLIES        | _____ | _____ |
| 25. ADVERTISING AND MARKETING                 | _____ | _____ |
| 26. INSURANCE                                 | _____ | _____ |
| 27. FUNDRAISING EXPENSES                      | _____ | _____ |
| 28. OTHER PROJECT EXPENSES (SPECIFY IN NOTES) | _____ | _____ |
| 29. CONTINGENCY (SPECIFY IN BUDGET NOTES)     | _____ | _____ |

#### SUBTOTAL NON-PERSONNEL EXPENSE

- |  |       |       |
|--|-------|-------|
| 30. TOTAL PROJECT EXPENSES (EXCLUDING IN-KIND) | _____ | _____ |
| 31. PROJECT NET (SUPPORT MINUS EXPENSE)        | _____ | _____ |

## PROJECT BUDGET NOTES

GRANT APPLICANT: \_\_\_\_\_

SEE INSTRUCTIONS ON BUDGET NOTES.

### INCOME

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.

### EXPENSE

- 18.
- 19.
- 20.
- 21.
- 22.
- 23.
- 24.
- 25.
- 26.
- 27.
- 28.
- 29.
- 30.
- 31.

## WORK SAMPLE TEMPLATE

GRANT APPLICANT: \_\_\_\_\_

Provide the following information for each sample.

SAMPLE #

- ☐ URL Link:  
☐ Email Attachment

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Total Length of Work:

Length of Sample:

Short Description of Work:

SAMPLE #

- ☐ URL Link:  
☐ Email Attachment

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Total Length of Work:

Length of Sample:

Short Description of Work:

## **APPENDIX A: ARTISTIC WORK SAMPLES**

Fill out the Work Sample Template in accordance with the instructions. Remember, material and time limits are strict. Panelists will review your artistic work samples in advance of the panel meeting.

1. Choose and submit samples that:
  - Are exemplary of your work.
  - Demonstrate your skill in the art form(s), manifestation or treatment of ideas, etc.
  - Are high production quality, with clarity of sound and picture.
  - Are recent (from the last two years whenever possible).
  - Are relevant to the proposed project.
  - Show an excerpt of the work-in-progress if your proposal refers to a project already underway.
2. Include a Work Sample Description to contextualize each work sample by stating discipline-specific and pertinent information:
  - Title, date, venue, length of work, dimensions, medium.
  - If the work was done in collaboration with other artists, state your role in the production.
  - Explain the sample's relevance to your proposed project if: (1) the proposed project is a major departure from the style, genre, or discipline presented in your work sample; (2) the sample document is a work-in-progress; (3) the work is that of a collaborator.
3. Follow work sample preparation instructions and limits by media type:
  - Work samples must NOT add up to more than 4 minutes of playback time. You may submit a combination of media formats, but are limited to two media types. Samples should not be less than 1 minute to show the arc of movement, complete thought, or sufficient grasp of a theme of work. For example, you may combine to include: a 1-minute song and a 3-minute video; 4-images and 2-minutes of video; or two 2-minute songs. Three 1-minute videos/songs is permissible only if one is that of a collaborator.
  - Include instructions and time-stamps that cue panelists to the portion you want played.
  - File name protocol. When attaching work samples to your email submission, please use the protocol to name your files in the order that they should be reviewed. The numbers should correspond to the order they are listed on the Work Sample Sheet: 01\_Applicant's last name\_title of work. For example: "01\_Garcia\_San Francisco.jpg"
  - Smaller work sample files may be attached to the submission email as long as the total email is under 30MB.

### **Accepted file types are:**

- **audio** (MP3 only; 4 minutes maximum, 2 minutes if combining with another media)  
Bit rate (compression) is recommended at 128 kbps; max: 320kbps.  
Each track under 10 MB
  - **images** (JPG or embedded in PDF; 8 maximum, 4 if combining with another media)  
1920 pixels on the longest side. 72 dpi.  
Each image under 2.5 MB  
File names should follow protocol (01\_Garcia\_San Francisco.jpg)
  - **Film treatments, manuscripts, and publications** (PDF only)
  - Each file must be under 10 MB.
    - Publications must be scanned and submitted as an electronic document
    - 10 page maximum for literary works and film treatments (5 pages if combining with another media)
    - 20 page maximum for play scripts (10 pages if combining with another media)
4. Larger files and video files must be hosted on a personal website, a Dropbox.com public folder, or Vimeo.com. We recommend vimeo over YouTube, because it offers much more control of quality and layout, and it lacks advertisements. Forums and "Film School" articles are also particularly useful to new users.
  5. Provide URL and any navigation information or passwords.

## **APPENDIX B: MANAGING YOUR GRANT & REQUIRED DOCUMENTATION**

This section contains summary information for applicants who are awarded grant funds by the Arts Commission. For more detailed information, visit SFAC's website [startscscommission.org/ceg/grant-programs/](http://startscscommission.org/ceg/grant-programs/) or email Robynn Takayama, [robynn.takayama@sfgov.org](mailto:robynn.takayama@sfgov.org).

### **Payment of Awarded Funds**

Upon completion of the required paperwork, a percentage of your award can be made in an initial disbursement (80 percent for organizations and 90 percent for individuals). The earliest this payment can be made is the start of your grant period. The remaining balance of your grant is available on a reimbursement basis upon completion of the project and all reporting requirements.

In some cases the initial disbursement of your grant funds may not be made until after the start of the grant period. If your project is set to begin early in the grant window, please plan accordingly. Eligible expenses can begin at the start of the grant period, regardless of disbursement. Handling the required paperwork as soon as possible will facilitate the payment process. However, it can still take a few months for all documentation to be approved and processed.

At their discretion, San Francisco Arts Commission staff may ask that prior grants be closed before new grant project funds can be disbursed.

**Note:** Disbursement forms (invoices) are attached to your grant agreement as an appendix. Blank forms are also available for download from the SFAC website: [startscscommission.org/ceg/grant-programs/](http://startscscommission.org/ceg/grant-programs/)

### **Grant Management**

Please retain receipts and records of expenses covered by the grant. You will have to submit copies of proof of payment for expenses over \$100.

### **Required Documentation**

Handling the required paperwork as soon as possible will facilitate the payment process. Delays in returning paperwork will result in delayed payments.

#### **First Time Grantees**

Must work with SFAC staff to provide:

- W9
- Business Tax Certificate registration (P25)
- Equal Benefits/Human Rights Compliance form (12B)

#### **All Grantees:**

Must work with SFAC staff to provide:

- Grant Agreements with the City of San Francisco
- Proof of Insurance or Insurance Waivers (see note)
- Proof of San Francisco residence (individuals only)

### **Insurance and Waiver Requests**

The City & County of San Francisco requires three forms of insurance coverage from grantees: General Liability, Workers' Compensation and Commercial Automobile Insurance. Certificates demonstrating adequate coverage must be provided.

☐ General Liability coverage must be maintained at a minimum of \$1 million each occurrence and \$2 million aggregate. The "City & County of San Francisco, its officers, agents and employees" must be named as additional insured and the Arts Commission must be named as the certificate holder.

☐ Workers' Compensation insurance coverage must be a minimum of \$1 million.

☐ Automobile Insurance coverage must be at a minimum of \$1 million.

If you do not have the required insurance or do not have coverage at the required levels, you will have to submit a waiver request. Please note that all waiver requests are subject to approval by the City Risk Manager's office. Additional proof of coverage or information may be requested by the Risk Manager at their discretion.

Even with a General Liability waiver request, the obligation to have some form of liability coverage still exists. This means that your public activities will need to either be covered by a presenting venue or you will need to purchase event insurance at the previously listed General Liability levels of coverage. If you will be presenting a public art project or a project in a space that will not cover your activities, please plan and budget accordingly. Waivers for Workers' Compensation and Auto insurance are available in most cases.

### **Final Reports**

Grantees must submit a satisfactory final report within 90 days of the end of the grant window. If a final report is not received the grantee will be in default. Grantees are responsible for submitting a timely report. A reminder will not be sent at the end of the grant period.

### **Extensions & Project Modifications**

If you will need additional time to complete your project or need to change your project plan, please contact SFAC staff to request an extension and/or scope change. Almost all extension requests are approved if the project retains the spirit and intent of the original grant and the request is received before the end of the grant window.

### **Default Policy**

Grantees in default will be ineligible to apply to San Francisco Arts Commission grants for two years. In addition, any remaining balance on the grants in default will be dissolved.

**\$25,000**

Cultural Odyssey's Rhodessa Jones & THE MEDEA PROJECT, will extend, deepen, codify, and disseminate its work with HIV positive women through new community performances, lectures, residency activities, and community circles focusing on the issue of violence - childhood and adult sexual and physical abuse – that a 2014 study concluded was a primary reason why many women first become infected and why many still struggle with their health and well-being while living with the disease.

ABD Productions (ABD) is seeking renewed support from the SFAC for the continuation of Skywatchers, a community arts collaboration with Community Housing Partnership (CHP) that brings formerly homeless residents of the Tenderloin District in San Francisco into collaboration with professional artists for the creation of multi-disciplinary, site-specific performance installations that reflect the complex stories and life experiences of the community participants.

**\$25.000**

BAVC, in collaboration with choreographer Amie Dowling will engage 20-25 inmates at the San Francisco County Jail system in digital storytelling workshops that offer them the opportunity to develop and create personal and meaningful stories in their own voices and style. Participants will then have the opportunity to learn the process and tools of digital storytelling and media production and to share their stories with each other and the broader community.

**\$22,500**

A PLACE OF HER OWN is a 20-session Arts & Healing Residency program focused on Asian Pacific American women. The program uses art making and meditation to release underlying trauma in order to access creative and personal tools that transform individual and family belief patterns and behaviors. A PLACE helps to establish aspirations, build leadership and educate communities. By partnering with Cameron House, AAWAA will increase the scope and reach of this project.

## **FY15 Arts & Communities: Innovative Partnerships Project Summaries**

### **ACIP 2015**

#### **Queer Women of Color Media Arts Project \$22,500**

##### **Project Summary**

QWOCMAP and San Francisco Women Against Rape (SFWAR) request \$25,000 to support the Life Healing Project, which will provide a free professional filmmaking workshop and three popular education learning circles to increase engagement around factors that contribute to the spectrum of violence against lesbian, bisexual, transgender, queer (LBTQ) women of color. Awarded funds will support artistic fees for filmmaking Workshop Instructors, Spanish-language translation and interpretation, and associated costs for the learning circles and filmmaking workshop.

#### **Youth Art Exchange \$22,500**

##### **Project Summary**

Youth Art Exchange (YAX) requests \$25,000 from SFAC's ACIP program for the collaboration with the Portola Neighborhood Association (PNA) on the Portola Photo Project. Through this project, YAX and PNA will work closely to create, design and install a large-scale outdoor photography gallery on the exteriors of businesses along the San Bruno Commercial Corridor at the heart of the Portola to build a shared community identity among longtime and new residents of the neighborhood.

#### **CounterPULSE \$22,500**

##### **Project Summary**

Following on a promising exploration grant, CounterPulse will continue our partnership with the Tenderloin Neighborhood Development Corporation (TNDC) to address social isolation among residents, increase neighborhood integration, and further equity and social justice in the Tenderloin. CounterPulse and TNDC will partner to produce 2 resident art engagement activities per month for 4 seasons of activity over 15 mos, as well as 2 TNDC resident talent shows in the summers of 2015 & 2016.

#### **Root Division \$22,500**

##### **Project Summary**

Root Division requests support to extend/enhance our partnership with Mission Education Center (a K-5 Latino immigrant newcomer school). In utilizing the Latino Teaching-Artist Fellowship (LTAF), we will train & place 2 Spanish/English bilingual artists to be Artists-in-Residence at MEC for the fiscal year. The LTAF will develop & teach the My Two Homes curriculum to 60+ students, helping them build a visual arts language to creatively express their immigration experience & new life in the U.S.

**FY15 Arts & Communities: Innovative Partnerships Project Summaries**

**ACIP            2015**

**Kearny Street Workshop**

**\$22,500**

**Project Summary**

Frames of Mind will be a joint project between Kearny Street Workshop and Richmond Area Multi-Services, Inc. The project will focus on Asian Pacific Americans (APAs) living with or who are at high-risk for mental health issues and equip them with skills and confidence to creatively tell their own stories through photography. Through it, we hope to spark dialogue and awareness on mental health issues, particularly among APA communities, which tend to stigmatize these conditions.

**Jerome Reyes**

**\$14,557**

**Project Summary**

SOMCAN Echoes, pairs San Francisco native Jerome Reyes with South of Market Community Action Network to co-develop a social justice/ housing rights campaign utilizing various scaled text artworks, ephemera, and media workshops that engage their immigrant membership's concerns of urban life. SOMCAN Echoes will help members circulate text in the neighborhood to promote SoMa voices and SOMCAN's immigrant services. The project will culminate with a public exhibition, publication, and screenings of relevant films/SOMCAN produced media.

## FY 2015 Arts & Communities: Innovative Partnerships Grants

### RANKING

	Panel Rating	Applicant	Grant Request	Grant Amount
1	129.2	Cultural Odyssey	\$25,000	\$25,000
2	128.6	Anne Bluethenthal and Dancers (ABD Productions)	\$25,000	\$25,000
3	126.2	Bay Area Video Coalition	\$25,000	\$25,000
4	118.4	Asian American Women Artists Association (AAWAA)	\$25,000	\$22,500
5	116.6	Queer Women of Color Media Arts Project	\$25,000	\$22,500
6	114.8	Youth Art Exchange	\$25,000	\$22,500
7	113.6	CounterPULSE	\$25,000	\$22,500
8	112.4	Root Division	\$25,000	\$22,500
9	109.4	Kearny Street Workshop	\$25,000	\$22,500
10	107.6	Jerome Reyes	\$14,557	\$14,557
<b>TOTAL</b>			<b>\$239,557</b>	<b>\$224,557</b>

## **Community Investments**

### **FY2015 Arts & Communities: Innovative Partnerships Panelists**

#### **Kim Anno, Artist and Educator**

Kim Anno is a painter, photographer, and video artist whose work has been collected by museums nationally and shown internationally. Born in Los Angeles, Ms. Anno most recently has had exhibitions and screenings at the Durban Municipal Gallery, South Africa in the "Don't Panic Exhibition"; Flux Projects and Marcia Wood Gallery in Atlanta; Patricia Sweetow Gallery in San Francisco; Seeline Gallery in Los Angeles; Sue Scott Gallery in New York; Site Santa Fe Biennale; One Night Stand in New Mexico; the King's Art Center, California Retrospective at the Varnosi Museum in Hungary; DC Dusseldorf International Expo in Germany; Pulse in Miami; and the Berkeley Art Museum; the Denison University Museum; and Noel Art Museum. Ms. Anno is a recipient of the Wallace Alexander Gerbode Foundation Purchase Award and the Eureka Foundation's Fleishhaker Fellowship. Currently, Anno is the chair of the Painting Program at California College of the Arts and has been a professor there since 1996. She was recently awarded a fellowship by the Zellerbach Family Foundation in support of her new interdisciplinary work.

#### **Dave Archuletta, Executive Director, Joe Good Performance**

Prior to joining Joe Goode Performance group Dave Archuletta served as program director for Bill T. Jones/Arnie Zane Dance Company, where he built the Company's first education and licensing programs from the ground up; increased earned income revenue; negotiated major commissioning agreements; and oversaw the Company's U.S. and international tours. Prior to joining the BTJ/AZ Dance Company, he was managerial associate in the Dance Division of IMG Artists where he managed the touring and performance operations of major dance companies such as Twyla Tharp, Lyon Opera Ballet, Pilobolus, Miami City Ballet, and more. An honors graduate of UC Berkeley, Mr. Archuletta began his career in San Francisco as curatorial performing arts production coordinator at Yerba Buena Center for the Arts. Mr. Archuletta is also an independent musician and producer.

#### **Steven Anthony Jones, Artistic Director, Lorraine Hansberry Theatre**

Steven Anthony Jones is the artistic director of the Lorraine Hansberry Theatre, the premiere African American theatre company in the San Francisco Bay Area. Most recently, he directed eight of the ten titles in LHT's 2012-13 Bringing the Art to the Audience staged readings series, as well as the workshop production of Philip Kan Gotanda's Jamaican Wash Project. He has worked professionally on stage, television and in film for 37 years. He is a graduate of Yankton College in South Dakota. Other experience includes the Cleveland Playhouse, Berkeley Rep, San Jose Rep, and San Francisco Shakespeare Festival, among others.

**Katynka Z. Martínez, Associate Professor, San Francisco State University**

Katynka Z. Martínez is associate professor of Latina/Latino Studies in the College of Ethnic Studies. She holds a bachelor's degree in Sociology from the University of California, Santa Cruz and a PhD in Communication from the University of California, San Diego. Dr. Martínez' research areas include Communication, Cultural Studies, Media Studies, and Latina/Latino Studies. Prior to arriving at San Francisco State University, she was a postdoctoral researcher at the University of Southern California where she worked on the research project, "Kids' Informal Learning with Digital Media: An Ethnographic Investigation of Innovative Knowledge Cultures." She teaches courses on film, television, journalism, media studies and the ethnic press. The students in her Latina/Latino Journalism class research the history of the U.S. Latino press and contribute articles, photography and artwork to the Mission District bilingual newspaper *El Tecolote*. Dr. Martínez is board president of Acción Latina, the nonprofit organization that publishes *El Tecolote*.

**Liz Ozol, Arts Education Program Officer, San Francisco Arts Commission**

Before joining the agency as arts education program officer, Liz Ozol founded and served for eight years as principal of New Highland Academy, a public elementary school in East Oakland with a vibrant arts program. Ms. Ozol's prior history includes working as a Spanish bilingual elementary teacher, teacher coach, dance teaching artist, and as an award-winning choreographer and performer in the Bay Area. In 1993, Ms. Ozol received an "Izzie" (Isadora Duncan Dance Award) and a "Goldie" (Bay Guardian Excellence in the Arts) award for "Conception," a talking dance from Ms. Ozol's *Propaganda Series*. Ms. Ozol holds an administrative credential through New Leaders for New Schools, a nationally recognized organization that prepares school leaders to transform underperforming urban schools. She earned a bachelor's degree in Latin American Studies from Wesleyan University and a master's in Educational Psychology from University of California, Berkeley.

The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present. The author then goes on to discuss the various factors which have shaped the development of the United States, including the influence of the British, the Spanish, and the French. The author also discusses the role of the American people in the development of the country, and the importance of the American Revolution. The paper concludes by discussing the future of the United States, and the role of the American people in shaping that future.



Tom DeCaigny, Director of Cultural Affairs

## FY14-15 San Francisco Arts Commission Grant Guidelines

### **Individual Artist Commissions (IAC)**

For Individual Artists In Visual, Literary And Media Arts

**Application Deadline:**

August 1, 2014

## **FY2014-2015 San Francisco Arts Commission Grants**

### **Application Deadline:**

August 1, 2014

### **Individual Artist Commission**

Visual, Literary and Media Arts

## **ABOUT SAN FRANCISCO ARTS COMMISSION GRANTS**

The San Francisco Arts Commission's grantmaking programs are committed to supporting and building cultural resources for our City's diverse arts communities. The SFAC stewards the Cultural Equity Endowment Fund, the Neighborhood Cultural Centers Fund and other City resources to foster the values and increase the impact of cultural equity and neighborhood arts. The SFAC supports San Francisco artists, arts organizations, and historically underserved communities through grants, technical assistance and capacity building, economic development, arts education initiatives and community-based Cultural Centers.

**Individual Artist Commissions** are funded through the Cultural Equity Endowment.

The Cultural Equity Endowment Fund provides grant support for the enrichment of San Francisco's multicultural landscape and are intended to ensure that:

- all people who make up the city have fair access to information, financial resources, and opportunities for full cultural expression, as well as opportunities to be represented in the development of arts policy and the distribution of arts resources;
- all the cultures and subcultures of the city are represented in thriving, visible arts organizations of all sizes;
- mid- and large-budget arts institutions whose programming reflects the experiences of historically underserved communities flourish.

## **ACCESSIBILITY**

A translation of this grant application is available upon request; however, only applications in English will be accepted."

Una traducción de esta solicitud de subvención está disponible a petición; sin embargo, solamente se aceptarán solicitudes en inglés.

此拨款申请书的翻译版本将应请求而提供；然而，只有英文版本的申请书才会被接纳

### **Translation Contacts:**

#### **Spanish:**

Kate Patterson-Murphy at 415-252-4638 or [Kate.patterson@sfgov.org](mailto:Kate.patterson@sfgov.org).

Favor comunicarse con Kate Patterson-Murphy al 415-252-4638 ó [Kate.patterson@sfgov.org](mailto:Kate.patterson@sfgov.org) para una traducción al español.

#### **Chinese:**

Esther Ip for a Chinese translation at 415-252-2536 or [esther.ip@sfgov.org](mailto:esther.ip@sfgov.org)

请联系 Esther Ip 以获取中文翻译。联系电话：415-252-2536 或 电子邮箱：[esther.ip@sfgov.org](mailto:esther.ip@sfgov.org).

#### **Tagalog:**

Please call 311 for assistance.

## **IMPORTANT DATES**

<b>Application Workshops:</b>	For dates and locations, visit <a href="http://www.sfartscommission.org/ceg">http://www.sfartscommission.org/ceg</a>
<b>Application Deadline:</b>	August 1, 2014. Guidelines and application forms are downloadable from <a href="http://www.sfartscommission.org/ceg">http://www.sfartscommission.org/ceg</a> .
<b>Application Review Panels:</b>	October/November 2014
<b>Arts Commission Review &amp; Award Announcement:</b>	January 2015
<b>Grant Period:</b>	Mar 1, 2015 - Aug 31, 2016 (The proposed project, or phase of project, must take place within this period)

## **INDIVIDUAL ARTIST COMMISSIONS (IAC) PURPOSE AND MISSION**

The IAC grant category makes grants to individual artists living and working in San Francisco to support the development of a specific artistic project which will result in the presentation of high quality, new works of art throughout the city's neighborhoods.

IAC grants focus on the **generation of new creative work**. For traditional and folk artists, the Arts Commission acknowledges that culturally specific work underscores the importance of shared cultural values, and that you will be developing your new work *within your cultural context or cultural tradition*.

The artist should be focused on realizing creative or aesthetic ideas, rather than on documentation, curation or journalism. Although collaboration is acceptable, the individual artist is the grantee. Most of the grant should go to the artist as a commission. The commission must include some form of public presentation, either as work-in-progress or final polished piece (some examples of works-in-progress include a neighborhood workshop, reading, exhibition, etc.). The public presentation must take place in San Francisco during the project period.

Funding for IAC grants alternates disciplines each year:

Current fiscal year: 2014–2015: Visual, Literary, and Media Arts.

Next fiscal year: 2015–2016: Performing Arts – Dance, Theater, and Music.

inter-/multi-disciplinary work will be considered each year, but the project must be rooted in one of the primary artistic disciplines being considered.

Grant award amounts are up to \$10,000. Due to limited funds, grant awards may be between 75-100% of the grant request, but no less than 75% of a grant request will be awarded.

## **ELIGIBILITY**

Check the box if you:

- ☐ have been a legal resident of San Francisco continuously since August 2012.
- ☐ can document a two-year history of creating and presenting original works to the public.
- ☐ are at least 18 years old.
- ☐ will not be enrolled as a full-time student at the time of the application or during the grant period.
- ☐ have completed reporting requirements for any past grants. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. See the Appendix for additional details on the default process.
- ☐ are willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco, see the Appendix for more information.

**All the boxes must be checked, in order for you to apply for this grant.**

## **FUNDING RESTRICTIONS**

- A proposed project cannot receive simultaneous funds from multiple SFAC funding sources; this includes collaborators applying to work on different components of the same project.

- Applicants cannot submit more than one application for the Individual Artist Commissions grant category.
- Individual Artists cannot receive funding for two consecutive years.
- The award of funds does not imply that the Arts Commission or any other City agency will produce, exhibit or present the art created. It is the responsibility of the applicant to secure a venue for public presentations or workshops.
- **If an applicant is an employee of the City & County of San Francisco you cannot receive funds directly and must have a fiscal sponsor.**

Funds cannot be used to support:

- Fellowships and scholarships.
- Project development or studio work without public presentation.
- Projects that will not take place or be presented in San Francisco.
- Deficit reduction.
- Start-up costs/seed money for new organizations or businesses.
- Food and beverage expenses.
- Projects for which the main intent is the staging of pre-existing works including curation, archiving, journalism, etc.

## **ELIGIBLE PROPOSALS**

### **1. GENERATION OF NEW CREATIVE WORK**

The bulk of your creative process and work should happen within the grant window. The most successful applications articulate well-conceived projects. As you write the narrative and assemble the various components of the application, keep in mind that your proposal will be evaluated on the Criteria for Evaluation. As an individual artist, you may apply for funding to take time to generate new work, but not to stage pre-existing work.

#### **a. Multi-phase Projects**

If you are planning to apply for a multi-year project or phase of a project, only those activities scheduled during the grant period are eligible for funding. You must still have a public presentation. Take into consideration the grant period start and end dates, and that the announcement of awards can take up to six months from the deadline.

#### **b. Collaborative Projects**

You may apply as the lead artist on behalf of an ad hoc group of artists who will come together for the specific project. As the lead artist, you will be the main contact and applicant for the grant application.

#### **c. Public Art Projects**

If your proposal involves a public art component, you are solely responsible for acquiring the necessary permissions and permits. If you are recommended for a grant, you will need to provide official documentation of secured permits in order to proceed with the contracting process. Any public art projects receiving City funding must be reviewed and approved by the SFAC Public Art Program. Please see the Art Commission's Public Art Program website to obtain helpful information about public art regulations. [www.sfartscommission.org/pubartcollection/documents/pa05-muralguidelines/](http://www.sfartscommission.org/pubartcollection/documents/pa05-muralguidelines/)

### **2. PUBLIC PRESENTATION REQUIREMENT**

Your commission must include some form of public presentation. The public engagement activity can be a work-in-progress or final, polished piece, and must take place in San Francisco during the grant period. Some examples of work-in-progress include a neighborhood workshop, a reading, an exhibition, etc.

As part of the application packet, artists must include confirmation or a tentative commitment from a publicly accessible San Francisco venue for the project. Venues can be formal or informal i.e. bookstores, cafes, garages, etc. Please note that if your venue cannot cover your public events with their insurance, you will have to secure your own insurance coverage. (For more information see Appendix).

#### **Examples of eligible projects:**

- Funding to research material for a new novel with a public reading and presentation of research in a library.
- Funding to create a series of paintings for exhibition at an alternative art space.
- Funding for the production phase of a feature length film with an in-progress screening at a local film festival.

### **3. PROJECT FIT**

Applications are reviewed against criteria that are reflective of the purpose of this grant category.

Review panelists will score your application based on how well your project meets each of the **Evaluation Criteria**. Panelists may not be familiar with you, your work, or the context of your work so be sure to provide detailed information. Grants are competitive and applications that best meet the evaluation criteria are recommended for funding. Unfortunately, we do not have enough funds to support all strong applications.

## **APPLICATION INSTRUCTIONS & PROCESS**

### **EVALUATION CRITERIA**

Proposals to Individual Artist Commissions (IAC) are assessed using the following criteria. Read these carefully and keep them in mind when filling out your application.

#### **Artistic Excellence:**

- Quality of applicant's creativity, originality, and self-expression as demonstrated through previous work.
- Originality, clarity and rigor of the investigation of concepts for the proposed project.

#### **Project Merit:**

- Soundness and thoroughness of the project plan.
- Project's potential to further the artist's creative exploration and growth.
- Project's potential to further critical and artistic dialogues within the art form(s).

#### **Artist's History and/or Promise:**

- Applicant's artistic history and accomplishment is strong and relevant to the proposed project.
- Apparent artistic potential of the applicant.
- Artist's capacity and capability to carry out the proposed project.

#### **Public Benefit:**

- Clarity and thoroughness of the plan to reach a new audience and/or deepen the experience of the target audience.
- Potential of the public activity to stimulate understanding and appreciation of the art form.

### **NARRATIVE INSTRUCTIONS**

#### **Your Artistic Vision and Practice**

- Describe your artistic practice, highlighting major areas of inquiry and process.
- Describe how this project will help you grow as an artist and how this project fits into your artistic trajectory, especially if the proposed work is a departure from previous work.

#### **Your Project**

- Describe your project in detail. Include project goals; project relevance at this point in time; major concepts; and elements, style, and context for the new work.
- Describe the contribution of collaborators to the project (if applicable).
- Describe your creative process. How will the work be developed? What research, traveling, etc. might you need to conduct?
- Describe the public activity(ies) that will be presented and role of the chosen venue.
- Include a timeline and workplan that identifies project activities, phases and benchmarks that will happen in the grant window.
- Describe your evaluation and documentation plans. How will you assess the impact of your project? What creative learnings or explorations are important to you?

#### **Target Audience and/or Community**

- Describe the target audience and/or community. What is your relationship to and intended impact on the target audience and/or community?
- Describe your outreach plan for the target audience/community (i.e., dissemination, marketing, publicity, engagement activities, education, etc.).

**For Traditional and Folk Artists ONLY (optional):** Up to 1 page discussing your traditional practice and the creation of new work within that cultural context.

## **APPLICATION SUBMISSION**

DO NOT submit more materials than stipulated. Excess material will be removed.

### **1. Application Checklist**

### **2. Application Form**

### **3. Narrative Instructions**

- The maximum total number is THREE (3) pages.
- Use Arial font, 11-point font size, 1" margins and 1-point line spacing.
- Include your name and page number on every page.
- Optional Page for Traditional and Folk artists ONLY.

### **4. Project Budget**

The Project Budget is the financial plan for your project and can be particularly helpful in substantiating your project narrative and identifying what you consider priorities.

- PLEASE TYPE
- The maximum SFAC grant request allowed is \$10,000, but the total project budget may be greater or less than \$10,000.
- Project budgets should exhibit CASH ONLY. Detail in-kind support in Budget Notes.
- Most of the SFAC grant awards should be allocated to the artist as a commission fee (See "Project Budget", Line 18, "Artistic Personnel"). You may allocate up to 100% as artist fees.
- In a separate column, you will be asked to indicate the specific items for which the SFAC grant will be used.
- Project budgets should not project a deficit or surplus. Project income and expenses should balance.

### **5. Budget Notes**

Budget Notes are a list of annotations to your budget line items that explain how you arrived at your amounts and any external or unusual factors in your decision-making process. The following points will help you in developing a clear budget with notes:

- PLEASE TYPE
- Budget Notes must be listed by their CORRESPONDING budget line item number..
- Be as detailed as possible in your Budget Notes and explain how the numbers are derived. For instance, when explaining admissions, identify the number of people you expect to attend and ticket prices. Therefore, a budget note for \$3,600 in Project Budget LINE 1 Admissions will have a corresponding note: 1. Admissions: estimating 80% sold of 100-seat capacity over 3-nights with tickets priced at \$15.
- If you are including collaborating personnel or assistants, please detail the honoraria or fees being paid to them.
- In-kind support should NOT be included in your Project Budget. Instead, detail the in-kind support in the Budget Notes. In-kind support is defined as any non-monetary materials or services donated to your project.
- If you identify other funding in your Project Budget, detail your plans to obtain it. This includes: identifying existing and potential sources; state the status of the support (i.e., secured, pending, to apply/solicit); and if you've had previous success with the specific support sources.
- Detail any sizable income or expense items.

### **6. Venue Letter of Interest (signed and dated)**

This letter of interest should be from the management of the venue where you plan to present/ conduct the public presentation, and which outlines your relationship/arrangement. Remember that venues can be formal or informal as long as they are publicly accessible. **The document must be scanned and submitted electronically.**

### **7. Curriculum Vitae**

Submit a maximum of two (2) pages for your current C.V. or resume that lists artistic activities, accomplishments, and training.

### **8. Collaborators' bios (if applicable)**

Provide a one-paragraph bio of each of the principal artists. Include specific project roles and responsibilities.

### **9. Letter of Recommendation signed and dated**

The letter is due by the application deadline and should be from a professional in your art form. The individual should indicate why he/she supports your proposed project, how he/she has come to know your work, as well as state a professional affiliation. Address the letter to "Members of the Panel." **The document must be scanned and submitted electronically.**

### **10. Artistic Work Samples**

Fill out the work sample information in accordance with the instructions. Remember, material and time limits are strict. Panelists will review your artistic work samples in advance of the panel meeting.

Choose and submit samples that:

- Are exemplary of your work.
- Demonstrate your skill in the art form(s), manifestation or treatment of ideas, etc.
- Are high production quality, with clarity of sound and picture.
- Are recent (from the last two years whenever possible).
- Are relevant to the proposed project.
- Show an excerpt of the work-in-progress IF your proposal refers to a project already underway.

Include a work sample description to contextualize each work sample by stating discipline-specific and pertinent information:

- Title, date, venue, length of work, dimensions, medium.
- If the work was done in collaboration with other artists, state your role in the production.
- Explain the sample's relevance to your proposed project if: (1) the proposed project is a major departure from the style, genre, or discipline presented in your work sample; (2) the sample document is a work-in-progress; (3) the work is that of a collaborator.

Follow work sample preparation instructions and limits by media type:

1. Work samples must NOT add up to more than 4 minutes of playback time. You may submit a combination of media formats, but are limited to two media types. Samples should not be less than 1 minute to show the arc of movement, complete thought, or sufficient grasp of a theme of work. For example, you may combine to include: a 1-minute song, and a 3-minute video. 4-images and 2-minutes of video; or two 2-minute songs. Three 1-minute videos/ songs is permissible only if one is that of a collaborator.
2. Include instructions and time-stamps to direct panelists to the portion you want played.
3. File name protocol: When submitting work samples as attachments to your email submission, please use the protocol to name your files in the order that they should be reviewed. The numbers should correspond to the order they are listed on the Work Sample Sheet: 01\_Applicant's last name\_title of work. For example: "01\_Garcia\_San Francisco.jpg"
4. Smaller work sample files may be attached to the submission email as long as the total email is under 30MB. Accepted file types are:
  - *audio* (MP3 only; 4 minutes maximum, 2 minutes if combining with another media)  
Bit rate (compression) is recommended at 128 kbps; max: 320kbps.  
Each track under 10 MB
  - *images* (JPG or embedded in PDF; 8 maximum, 4 if combining with another media)  
1920 pixels on the longest side. 72 dpi.  
Each image under 2.5 MB  
File names should follow protocol (01\_Garcia\_San Francisco.jpg)
  - *film treatments, literary manuscripts and publications* (Word or PDF only)  
Each file must be under 10 MB.  
Publications must be scanned and submitted as an electronic document  
10 page maximum for literary works and film treatments (5 pages if combining with another media)  
20 page maximum for play scripts (10 pages if combining with another media)
5. Larger files, and video files must be hosted on personal website, a Dropbox.com public folder, or Vimeo.com. We recommend vimeo over YouTube because it offers much more control of quality, layout, and lacks advertisements. Forums and "Film School" articles are also particularly useful to new users.
6. Provide URL and any navigation information, or passwords.
7. Always test your final work sample before submitting.

## UNDERSTANDING WHAT HAPPENS TO YOUR APPLICATION

1. Grant Staff reviews your application, and sends it to panelists for review in advance of meeting.
2. Prior to the review panel, you will receive an e-mail containing information about the review schedule and instructions to attend the meeting. Please be sure that you include a working e-mail address in your application materials. If necessary take steps to ensure that e-mails from grant staff are not lost in your spam filter.
3. Panelists will convene to discuss applications, and make funding recommendations.
4. A month after panel, the funding recommendations will be posted.

5. Recommendations are reviewed and approved by the Arts Commission, the 15-member mayoral-appointed oversight body.
6. Notifications will be mailed. Award letters will include instructions about contracting procedures.

#### WHO IS EVALUATING MY APPLICATION

We use a "peer panel review process." Grants review panelists reflect the diversity of San Francisco, have general knowledge about the various disciplines and issues, and have experience that aligns with the purpose of the grants category. Individual Artist Commission proposals are reviewed in one of three discipline specific panels reflecting that year's focus. For FY 2014-15 grants, applications will be reviewed either by a visual, literary, or media arts panel.

#### CAN I HEAR THE REVIEW OF MY APPLICATION?

The Individual Artist Commissions panel meetings are open to the public. Because the panelists are usually seasoned professionals, applicants often find it helpful to listen to the panelists' comments on applications.

A schedule of each panel is e-mailed to applicants in advance. Applicants are welcome to observe the meetings but are requested not to engage in discussion with panelists or grant staff.

Grant staff no longer takes a detailed transcript of panelist comments, so we highly encourage applicants to attend panel or send a representative who can listen to the review. We encourage applicants to listen to several application discussions to get a tenor of the panel discussion.

#### SUBMITTING YOUR APPLICATION PACKET

- Email complete application and additional attachments as a **single, compiled .pdf document** to:  
**ceg.applications@sfgov.org**  
**by 11:59 p.m. PST on the day of deadline.**
- Include "15IAC: (artist first and last name)" in the email subject line.  
Example – 15IAC: Christine Tang
- Applications must be received by email. Hard copy, postal mail and faxed applications will not be accepted.

All applications must be emailed by the day of the deadline. In fairness to others, **we cannot accept late or incomplete applications.** An application may be deemed incomplete and ineligible if the individual does not provide the complete set of information in the appropriate format by the deadline. **No deadline extensions will be granted.**

## APPLICATION CHECKLIST

### GRANT APPLICANT

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Submit a single .pdf containing the following documents in the order listed:

- ☐ Application Form
- ☐ Project Narrative
- ☐ Project Budget
- ☐ Budget Notes
- ☐ C.V. or Resume
- ☐ Biography of Collaborator(s), if any
- ☐ Venue Letter of Interest signed and dated
- ☐ Letter of Recommendation signed and dated (OPTIONAL)
- ☐ Work Sample Description
- ☐ Artistic Work Sample, if attached

## APPLICATION FORM

GRANT APPLICANT \_\_\_\_\_

LEGAL NAME, IF DIFFERENT \_\_\_\_\_

ADDRESS IN SAN FRANCISCO \_\_\_\_\_

MAILING ADDRESS IF DIFFERENT \_\_\_\_\_

PLEASE NOTE: IF MAILING ADDRESS IS A P.O. BOX, A PHYSICAL ADDRESS MUST BE PROVIDED FOR THE PRIMARY ADDRESS

☐ CHECK IF NEW ADDRESS \_\_\_\_\_

☐ CHECK IF NEW MAILING ADDRESS \_\_\_\_\_

DAY PHONE \_\_\_\_\_

MOBILE \_\_\_\_\_

EMAIL \_\_\_\_\_

WEBSITE \_\_\_\_\_

PROVIDE A VALID E-MAIL. PANEL NOTICES AND IMPORTANT GRANT INFORMATION WILL BE SENT TO THIS E-MAIL.

NUMBER OF THE SUPERVISOR'S DISTRICT IN WHICH YOU CURRENTLY LIVE: \_\_\_\_\_

NUMBER(S) OF THE SUPERVISOR'S DISTRICT WHERE YOUR PROPOSED ACTIVITIES WILL TAKE PLACE: \_\_\_\_\_

DISTRICT NUMBERS CAN BE FOUND AT: [HTTP://PROPERTYMAP.SFPLANNING.ORG](http://PROPERTYMAP.SFPLANNING.ORG)

### DEMOGRAPHIC INFORMATION

THIS INFORMATION IS VOLUNTARY AND WILL HELP THE COMMISSION BETTER UNDERSTAND THE SAN FRANCISCO ARTS COMMUNITY. CHECK THE APPROPRIATE BOX(ES) THAT APPLY TO YOU.

☐ AFRICAN

☐ ASIAN

☐ DISABLED

☐ EUROPEAN/CAUCASIAN

☐ L/G/B/T/Q

☐ LATINO

☐ NATIVE AMERICAN

☐ PACIFIC ISLANDER

☐ BI-/MULTI-RACIAL

☐ WOMEN

☐ TRANSGENDER

FOR PROGRAM PURPOSES, ASIAN INCLUDES ALL PEOPLES WHOSE ETHNIC OR RACIAL ORIGINS ARE IN ASIA, INCLUDING THE FAR EAST, SOUTHEAST ASIA (INCLUDING THE PHILIPPINES), SOUTH ASIA (BANGLADESH, INDIA, PAKISTAN, SRI LANKA), CENTRAL ASIA, AND THE MIDDLE EAST.

### ELIGIBILITY

DATE OF BIRTH \_\_\_\_\_

IF YOU HAVE NOT RESIDED AT THE ABOVE ADDRESS SINCE SEPTEMBER 2010, PLEASE LIST OTHER PREVIOUS ADDRESSES:

DO YOU EXPECT TO BE A FULL-TIME STUDENT AT THE TIME OF APPLICATION OR DURING THAT GRANT PERIOD?

☐ YES ☐ NO

DO YOU HAVE A TWO-YEAR HISTORY OF CREATING AND PRESENTING ORIGINAL WORKS TO THE PUBLIC? ☐ YES ☐ NO

ARE YOU AN EMPLOYEE OF THE CITY & COUNTY OF SAN FRANCISCO (PLEASE CONTACT GRANT STAFF IF YOU CHECK "YES")? ☐ YES ☐ NO  
CITY EMPLOYEES MUST HAVE A FISCAL SPONSOR.

PLEASE LIST DATES/LOCATIONS OF TWO (2) PUBLICLY ACCESSIBLE ACTIVITIES IN THE LAST TWO YEARS.

DATE	BRIEF ACTIVITY DESCRIPTION	VENUE/LOCATION

**PROJECT INFORMATION**

**PROJECT SUMMARY.** SUMMARIZE YOUR PROPOSED PROJECT IN 75 WORDS OR LESS. WORD OVERAGE WILL NOT BE READ.

GRANT REQUEST AMOUNT \_\_\_\_\_ PROJECT END DATE \_\_\_\_\_

TOTAL PROJECT BUDGET \_\_\_\_\_ PROJECT START DATE \_\_\_\_\_

DATE(S) AND VENUE(S) OF PUBLIC PRESENTATION(S) \_\_\_\_\_

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE PROPOSED PUBLIC ACTIVITY(IES): \_\_\_\_\_

IF THE PROJECT IS WEB-BASED, PROJECTED AUDIENCE NUMBER TO BE REACHED: \_\_\_\_\_

TOTAL NUMBER OF PEOPLE ATTENDING YOUR EVENTS IN THE LAST YEAR: \_\_\_\_\_

**ARTISTIC DISCIPLINE**

THIS INFORMATION WILL HELP US ASSIGN YOUR APPLICATION TO THE APPROPRIATE DISCIPLINE-BASED PANEL. PLEASE CHECK ONE.

**PRIMARY FOCUS.**

☐ VISUAL ARTS ☐ LITERARY ARTS ☐ MEDIA ARTS

**SECONDARY FOCUS.**

☐ LITERARY ARTS ☐ MEDIA ARTS ☐ VISUAL ARTS ☐ DANCE ☐ MUSIC ☐ THEATER

☐ FOLK & TRADITIONAL ARTS, PLEASE SPECIFY \_\_\_\_\_

☐ INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY \_\_\_\_\_

**CERTIFICATION (REQUIRED FOR ALL APPLICANTS)**

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR THE INDIVIDUAL ARTIST COMMISSION PROGRAM AND THE DATA IN THIS APPLICATION AND ANY ATTACHMENTS ARE TRUE AND CORRECT.

AUTHORIZED SIGNATURE OF APPLICANT \_\_\_\_\_

PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_

Applicant Name:

, Page 1 of

**IAC APPLICATION NARRATIVE FORM**

Applicant Name: , Page 2 of

Applicant Name: , Page 3 of

**Additional Page for Traditional and Folk Artists**

Applicant Name: , Page 4 of

## PROJECT BUDGET

GRANT APPLICANT: \_\_\_\_\_

SEE INSTRUCTIONS ON PROJECT BUDGET.

### INCOME

#### EARNED

1. ADMISSIONS \_\_\_\_\_
2. TUITIONS/WORKSHOPS & LECTURE FEES \_\_\_\_\_
3. TOURING FEES \_\_\_\_\_
4. PRODUCT SALES \_\_\_\_\_
5. FOOD SALES/CONCESSION REVENUE \_\_\_\_\_
6. CONTRACTED SERVICES/PERFORMANCE FEES \_\_\_\_\_
7. OTHER EARNED REVENUE, SPECIFY: \_\_\_\_\_

#### SUBTOTAL EARNED

#### CONTRIBUTED

8. INDIVIDUALS \_\_\_\_\_
9. BUSINESSES/CORPORATIONS \_\_\_\_\_
10. FOUNDATIONS \_\_\_\_\_
11. SPECIAL EVENTS – FUNDRAISING \_\_\_\_\_
12. GOVERNMENT – FEDERAL \_\_\_\_\_
13. GOVERNMENT – STATE \_\_\_\_\_
14. GOVERNMENT – CITY & COUNTY (OTHER THAN SFAC GRANT REQUESTED) \_\_\_\_\_
15. OTHER (SPECIFY IN BUDGET NOTES) \_\_\_\_\_
16. SFAC GRANT REQUESTED \_\_\_\_\_

#### SUBTOTAL CONTRIBUTED

17. TOTAL PROJECT SUPPORT (NOT INCLUDING IN-KIND) \_\_\_\_\_

### EXPENSE

PROJECT EXPENSE:

SFAC GRANT PAYS FOR:

#### PERSONNEL (INDICATE NUMBERS OF PERSONNEL IN YOUR BUDGET NOTES)

18. ARTISTIC \_\_\_\_\_
19. ADMINISTRATIVE \_\_\_\_\_
20. TECHNICAL AND PRODUCTION \_\_\_\_\_
21. OTHER SERVICES (DETAIL IN BUDGET NOTES) \_\_\_\_\_

#### SUBTOTAL PERSONNEL EXPENSE

#### NON-PERSONNEL

22. PRODUCTION & EXHIBITION COSTS \_\_\_\_\_
23. FACILITY EXPENSES/SPACE RENTAL \_\_\_\_\_
24. ADMINISTRATION EXPENSES & SUPPLIES \_\_\_\_\_
25. ADVERTISING AND MARKETING \_\_\_\_\_
26. INSURANCE \_\_\_\_\_
27. FUNDRAISING EXPENSES \_\_\_\_\_
28. OTHER PROJECT EXPENSES (SPECIFY IN BUDGET NOTES) \_\_\_\_\_
29. CONTINGENCY (SPECIFY IN BUDGET NOTES) \_\_\_\_\_

#### SUBTOTAL NON-PERSONNEL EXPENSE

30. TOTAL PROJECT EXPENSES (NOT INCLUDING IN-KIND) \_\_\_\_\_
31. PROJECT NET (TOTAL SUPPORT MINUS TOTAL EXPENSE) \_\_\_\_\_

## PROJECT BUDGET NOTES

GRANT APPLICANT: \_\_\_\_\_

SEE INSTRUCTIONS ON BUDGET NOTES.

### INCOME

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.

### EXPENSE

- 18.
- 19.
- 20.
- 21.
- 22.
- 23.
- 24.
- 25.
- 26.
- 27.
- 28.
- 29.
- 30.

## WORK SAMPLE TEMPLATE

GRANT APPLICANT: \_\_\_\_\_

Provide the following information for each sample.

SAMPLE #

☒ URL Link: \_\_\_\_\_

☒ Email Attachment

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Total Length of Work:

Length of Sample:

Short Description of Work:

SAMPLE #

☒ URL Link: \_\_\_\_\_

☒ Email Attachment

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Total Length of Work:

Length of Sample:

Short Description of Work:

Please copy and paste this page if you have additional work samples.

## APPENDIX: MANAGING YOUR GRANT & REQUIRED DOCUMENTATION

This section contains summary information for applicants who are awarded grant funds by the Arts Commission. For more detailed information, visit [www.sfartscscommission.org/ceg](http://www.sfartscscommission.org/ceg) or email Weston Teruya, [weston.teruya@sfgov.org](mailto:weston.teruya@sfgov.org).

### Payment of Awarded Funds

Upon completion of the required paperwork, 90% of your award can be made in an initial disbursement. The earliest this payment can be made is the start of your grant period. The remaining balance of your grant is available on a reimbursement basis upon completion of the project and all reporting requirements.

### Grant Management

Please retain receipts and records of expenses covered by the grant. You will have to submit copies of proof of payment for expenses over \$100. Remember that the grant award is **taxable income**. Grantees are responsible for managing reporting and accounting of their award. Please plan accordingly.

Individual artists alternately have the option of setting up their grants via an eligible fiscally sponsoring organization.

### Required Documentation

Handling the required paperwork as soon as possible will facilitate the payment process. Delays in returning paperwork will result in delayed payments.

#### First Time Grantees

Must work with grant staff to provide:

- W9
- Business Tax Certificate registration (P25)  
(some exemptions can be made for individual artists)
- Equal Benefits/Human Rights Compliance form (12B)

#### All Grantees:

Must work with grant staff to provide:

- Grant Agreements with the City of San Francisco
- Proof of Insurance or Insurance Waivers (see note below)
- Proof of San Francisco Residence

### Note on Insurance Requirements

The City & County of San Francisco requires three forms of insurance coverage from grantees: General Liability, Workers' Compensation and Commercial Automobile Insurance. However, most individual artists qualify for Workers' Compensation and Auto insurance waivers.

General Liability insurance coverage is required regardless of whether a waiver request is made. In most cases, your presenting venue will have adequate insurance and cover the event. If you are using a more informal venue, a space that does not usually present work, or a public space, you may need to purchase your own short term, event insurance for your public presentation. Please plan accordingly.

### Final Reports

Grantees must submit a satisfactory final report within 90 days of the end of the grant window. If a final report is not received the grantee will be in default. Grantees are responsible for submitting a timely report. A reminder will not be sent at the end of the grant period.

### Extensions & Project Modifications

If you will need additional time to complete your project or need to change your project plan, please contact grant staff to request an extension and/or scope change. Almost all extension requests are approved if the project retains the spirit and intent of the original grant and the request is received before the end of the grant window.

### Default Policy

Grantees in default will be ineligible to apply to SFAC grants for a period equal to the time they are in default (the period from end of their grant window until a complete final report is received), with a **minimum period of ineligibility of twelve months and maximum of 3 years**. In addition, any remaining balance on the grants in default will be dissolved.

# **FY 2015 Individual Artist Commissions—Literary Arts Grant**

## **RANKING**

<b>Panel Rating</b>		<b>Applicant</b>	<b>Grant Request</b>	<b>Grant Amount</b>
1	93	Kevin Simmonds	\$10,000	\$10,000
2	93	Michelle Tea	\$10,000	\$10,000
3	90	Michelle Marie Robles Wallace	\$10,000	\$9,000
4	90	Truong Tran	\$10,000	\$9,000
5	88	Carolyn Au Ai Ho	\$10,000	\$8,000
6	88	Paul Ocampo	\$10,000	\$8,000
7	87	Leticia Hernandez	\$10,000	\$8,000
8	87	Shizue Seigel	\$10,000	\$8,000
9	85	Rhiannon Argo	\$10,000	\$7,500
10	85	Virgie Tovar	\$10,000	\$7,500
<b>TOTAL</b>			<b>\$100,000</b>	<b>\$85,000</b>

**IAC 2015**

**Kevin Simmonds**

**\$10,000**

**Project Summary**

Inspired by interviews with politicians, activists, longtime residents and artists, *Razed*, a new poetry-based performance project, traces the history of gentrification in San Francisco—beginning with the San Francisco Redevelopment Agency's displacement of African-American residents in 1956 and ending this year with the eviction and closure of Marcus Books, the last holdout of the Fillmore's pre-redevelopment community.

**Michelle Tea**

**\$10,000**

**Project Summary**

I request \$10,000 to support the writing and editing of *Getting Pregnant with Michelle Tea*, a memoir of my 3-year road to pregnancy, initiated right after my 40th birthday. I will adapt it from my blog of the same name, which I publish 2 to 4 times per month on XOJane.com. IAC funds will support me as I edit and reshape my numerous blog posts into my 5th memoir. Plume/Penguin Books will publish the memoir in 2016

**Michelle Marie Robles Wallace**

**\$9,000**

**Project Summary**

I will research and complete a collection of short stories, *Aztlán*. The stories examine cultural and physical borders, San Francisco, and what makes home. These stories take place upon the culture borders of Mexican, Mexican- American and American characters, and examine the transitions of girls becoming women, the relationship between the living and dead, the wounded and whole, traditional and contemporary. The stories look for healing, for characters' ability to change and so transcend borders.

**Truong Tran**

**\$9,000**

**Project Summary**

*Erase as Writing, Art, Protest, Reclamation* is a project consisting of a community writing workshop and fundraiser for Root Division, reading and presentation from myself and members of the workshop and the writing of a text based on the practice of erasing. The project will link my endeavors as a teacher, writer and an arts advocate to the struggles I am currently facing as I try to exist as writer San Francisco in this time.

**FY15 Individual Artist Commissions-Literary Arts Grant Project Summaries****IAC                      2015****Carolyn Au Ai Ho    \$8,000****Project Summary**

Listen to Me, is a literary project, interactive website and poetry book which explores the author's relationship with her mother, and other narratives of immigrant mothers through first, second and third generation Californians, with emphasis on Bay Area writers. Through interviews, photographs, recordings and responses to interview questions, the often silent histories of immigrant women as survivors will be archived. The collection is testament to their heroic experiences and cultural impact on their children.

**Paul Ocampo    \$8,000****Project Summary**

A novel-in-progress, Rizal in America tells the story of Philippine national hero an novelist Jose Rizal's journey in America in 1888 as a young novelist. It blends history, fiction, and myth examining social and political issues resonating today.

**Leticia Hernandez    \$8,000****Project Summary**

Despiertame (Wake Me When...) is an interactive "call and response" site-specific poetry project about the eviction of the Mission community. I will write 10-15 "calls" or free verse poems about specific locations. Those poems, along with photos, will be posted to a blog to solicit testimonials or commentary from the community. I will craft 10-15 "responses" in poetic form, incorporating input. The sets of "call and response" poems will appear in a limited edition book.

**Shizue Seigel    \$8,000****Project Summary**

The memoir Miss Goody Good Grows Up: Beyond the Model Minority explore hidden legacies of the Japanese American incarceration through a post-war Army brat's search for home. She feels displaced everywhere until marginalized African Americans teach her to be at home anywhere. She finds her place through community service and her immigrant grandparents' Buddhism. The manuscript will be supported by interactive workshops in Japantown/Fillmore, a community chapbook and a large public reading.

**FY15 Individual Artist Commissions-Literary Arts Grant Project Summaries**

**IAC**

**2015**

**Rhiannon Argo**

**\$7,500**

**Project Summary**

My proposal requests \$10,000 to support the writing, research, editing, and completion of my third novel and first memoir, *After Sex Work*, a book that explores the powerful healing journey I embarked on after my retirement from the sex work industry and looks at many issues that have been rarely discussed in literature. SFAC IAC funds will support my artist fees as I write the novel and consistently workshop and perform from it locally. Public readings will take place at multiple venues throughout the grant period. A writing work shop group will take place at The Center for Sex and Culture. A large final reading event, where I will perform from the first draft

**Virgie Tovar**

**\$7,500**

**Project Summary**

This proposal requests \$10,000 to create, develop and publish *UN/DOCUMENTED*, a book that bridges memoir and fiction. *UN/DOCUMENTED* addresses themes of gender, race, mental health, citizenship and the body as a site of shifting sociopolitical significance and deploys self-documentation and mythology as vehicles for meaning making. I will create a draft of the first three chapters/work in progress by May 2015, stage a free reading of the work in progress in June 2015, and release the book online in January 2016.

**Community Investments  
FY2015 Individual Artist Commissions - Literary  
Panelists**

**Jewelle Gomez, Novelist and Playwright**

Jewelle Gomez, writer and cultural worker, is the author of seven books including the double Lambda Literary Award-winning, Black vampire novel, *THE GILDA STORIES*, in print continuously since 1991. Its 25th anniversary special edition will arrive in 2016. Her adaptation of the book for the stage, "Bones and Ash," was commissioned and performed by Urban Bush Women Company in 13 US cities. Her fiction, non-fiction and poetry are included in over one hundred anthologies. She has written essays, literary and film criticism for numerous publications including 'The Village Voice,' *MS Magazine*, 'The Advocate,' 'The San Francisco Chronicle,' 'Black Scholar,' and 'Wellesley's Women's Review of Books.'

Born in Boston, she was on the original staff of one of the first weekly Black television shows, 'Say Brother,' (WGBH). She was also on the founding board of the Gay & Lesbian Alliance Against Defamation (GLAAD) and the Astraea Lesbian Foundation. She was on the staff of the New York State Council on the Arts (1983-93) and director of Cultural Equity Grants at the San Francisco Arts Commission (2001-2006) and director of grants at Horizons Foundation (2006-2012).

She has taught creative writing and popular culture at San Francisco State University, Hunter College (NYC), New College of California and Menlo College (CA) as well as lectured at numerous higher education institutions around the country.

She is the former president of the San Francisco Public Library Commission.

Her play about James Baldwin, "Waiting for Giovanni," premiered in San Francisco in 2011. Her new play about singer/composer, Alberta Hunter, entitled "Leaving the Blues," will premier in 2016.

**Allan S. Manalo, Stage Director, Writer, and Comic; Development Manager, Central City Hospitality House**

Allan S. Manalo is a theater artist, writer, community activist and comic who has performed throughout the U.S. and Asia. He was the former Artistic & Managing Director of Bindlestiff Studio, a black box theater venue located in San Francisco's South-of-Market Area where he is also a member of the SoMa Stabilization Fund Community Advisory Committee. He currently works as the Development Manager for the Hospitality House in the Tenderloin. Manalo has written for theater since 1988 and was a regular contributor to *Filipinas Magazine* and *Manual* in Manila. His written works have been published in *ZYZZYVA* (November 1998) and *Stage Presence* (Meritage Press, 2007)

**Joan Pinkvoss, Executive Director and Senior Editor of Aunt Lute Books**

Ms. Pinkvoss has over 28 years' experience in the commercial publishing world and has a national reputation in the field of editing, having won two national publishing awards. Originally the sole proprietor of a smaller Aunt Lute Book Company, Ms. Pinkvoss, in 1990, successfully led the transition of Aunt Lute to a non-profit corporation, the Aunt Lute Foundation, encompassing a broader vision for the field of literature. Under her direct supervision the company has published a total of 62 titles, many of them receiving literary awards and distinctions. The mission of the Aunt Lute Foundation is to support and publish new writers from a variety of cultures and sub-cultures, both within the United States and from other countries. Choosing narratives that are relevant to pressing community issues,

Ms. Pinkvoss, has spent major energy on outreach, networking with community members and hiring consultants from within communities to produce accessible literary programs, panels and performances. Ms. Pinkvoss has led several manuscript workshops and tutorials in the Bay Area. She has also sat on national and local symposium panels, advocating for the importance of non-profit literature in a democratic and socially just world.

## FY 2015 Individual Artist Commissions—Media Arts Grant

### RANKING

Panel Rating		Applicant	Grant Request	Grant Amount
1	82.5	Sephora Wuldu	\$10,000	\$8,000
2	80	Annie Sprinkle	\$10,000	\$8,000
3	76.5	Valerie Soe	\$10,000	\$8,000
4	75.5	David Boyer	\$10,000	\$8,000
5	69.6	Nomy Lamm	\$10,000	\$8,000
6	69	David Martinez	\$10,000	\$8,000
7	68	Evie Leder	\$10,000	\$8,000
8	67.2	Celeste Chan	\$10,000	\$8,000
9	67	Andrew Saito	\$10,000	\$8,000
TOTAL			\$90,000	\$72,000

### ***FY15 Individual Artist Commissions-Media Arts Grant Project Summaries***

IAC

2015

**Andrew Saito**

**\$8,000**

## Project Summary

I will write a feature-length screenplay about the effects of uranium on human beings, their communities and health through its extraction on the Navajo Nation, processing, and use in the military in Iraq. Characters will include a Navajo, an Iraqi refugee, a military veteran, and a scientist or nuclear reactor employee. Extensive research, including interviews, will provide raw material for my writing. The grant will continue to culminate in a public dramatized reading.

## Annie Sprinkle

**\$8,000**

## Project Summary

Here Come the Ecosexuals is the first feature film to chronicle the new, rapidly growing ecosexual movement. Two queer ecosexual women artists launch a road trip across the U.S.A. in their Pollination Pod to explore who ecossexuals are and what they do – their art, ideas, activism, diversity and visions for the future. The finished film will be distributed to festivals including the San Francisco Doc Fest, colleges, galleries, and cultural centers.

**Celeste Chan**

**\$8,000**

## Project Summary

I'm requesting \$10,000 to create and complete my one woman show, *Regeneration*, by June 2016. It is a 45 minute one woman show, comprised of 3 experimental films interwoven with 3 readings of literary fiction. I will present *Regeneration* for free at the SF Public Library's Koret Auditorium in June 2016.

David Boyer

**\$8,000**

## Project Summary

I will create sound portraits of five intersections in the city—street corners where different cultures, ideas and histories meet everyday. I'll collaborate with the people who live and work there, and facilitate their storytelling. I'll combine sometimes-overlooked voices with intersection soundscapes. Each piece will air on public radio. Individually and as a series, I'll present a fuller picture of how San Francisco communities are being impacted by this period of unprecedented growth and change.

**FY15 Individual Artist Commissions-Media Arts Grant Project Summaries****IAC                      2015****Evie Leder    \$8,000****Project Summary**

I will explore video from a low resolution point of view, by building handmade screens of LED lights, using resin or plastic for diffusion, programming the video signal to be reduced to a large visible grid of lights, pushing the boundaries of video presentation into a more physical form... mapping pixel to the light captured in video signal. I'm looking to make more abstract video based work and expanding the notion of video based art.

**Nomy Lamm    \$8,000****Project Summary**

I request \$10,000 to support the creation of a feature-length documentary, titled legacy of the Mystic Shrine. Through interviews, observation and animation based on my personal experiences, I will investigate the Shriners Childrens Hospitals and their impacts on the bodies, hearts, and minds of those they operate on. Awarded funds will underwrite equipment and artistic fees as I interview, animate, and edit , culminating in a work-in-progress screening at the Eric Quezada Center in May 2016.

**Sephora Wuldu    \$8,000****Project Summary**

Life is Fare is a musical about an immigrant cab driver in the Tenderloin who secretly dreams of being a singer. His name? Haile Birra. Home country? Eritrea. One day he picks up a local musician and ends up with an unlikely friend. Life is Fare is their story of friendship and Haile's internal journey of accepting what he would like his life to be, and balancing this with what life seemingly allows of him.

**Valerie Soe    \$8,000****Project Summary**

This documentary looks at the Expatriate Formosa Youth Study Tour to Taiwan (aka the Taiwan Love Boat), a cultural immersion program well-known in Taiwanese American communities that acts as a propaganda tool between the U.S. and Taiwan, as a means of fostering Taiwanese American identity, and as a site for budding romance. Every summer this unusual form of diplomacy gives young Taiwanese Americans a look at global politics on an intimate scale.

***FY15 Individual Artist Commissions-Media Arts Grant Project Summaries***

**IAC**

**2015**

**David Martinez**

**\$8,000**

**Project Summary**

"The Eagle Has Crash Landed" is a documentary about the decline of American power over the past three decades, examined through the work of world-renowned social scientist Immanuel Wallerstein. The film will explore this and other important issues facing the world today, culminating in pointing a "way forward" through the political formulations of contemporary Latin American social movements.

## **Community Investments**

### **FY2015 Individual Artist Commissions – Media**

#### **Panelists**

#### **Kebo Drew**

##### **Managing Director, Queer Women of Color Media Arts Project**

Kebo Drew directs organizational development, strategic thinking, fundraising and communication for QWOCMAP - Queer Women of Color Media Arts Project. She developed QWOCMAP's signature presentation "Reels of Resistance: Film IS Social Justice Activism." She joined the organization as its second staff member in 2007, as a Horizons Foundation Rickey Williams Leader Fellow, when she developed the Community Partner program. She is a 2011 CompassPoint Next Generations Leaders of Color Fellow and a national 2012 Rockwood Institute Arts & Culture Fellow. A former youth activist, for 2 years Drew was the Co-Director of ROOTS: a national LGBTQ people of color social justice coalition. She also served on the National Planning Committee, representing her grantee cohort, for BOLD: a national LGBTQ people of color gathering. Drew has more than 20 years' experience with corporations, community, arts and nonprofit organizations. She formerly served on the Board of Directors of Frameline (SF LGBT Film Festival).

Her film *Ain't I A Woman?* (2011, 8 minutes) has screened at film festivals and universities from Seattle to Toronto. Drew has served as a producer on numerous films, and was co-Producer for the award-winning film by Madeleine Lim, *The Worlds of Bernice Bing* (2013, 34 minutes) and *Don't Fence Me In: Major Mary and the Karen Refugees from Burma* (2005, 30 minutes), which won the Grand Jury Award for Best Documentary from the 2006 Washington D.C. Independent Film Festival and the Director's Citation Award from the 2006 Black Maria Film Festival.

Born in Memphis, Drew is a multi-lingual 2nd generation activist and 3rd generation queer. She is also an award-winning poet, dancer and writer who has performed throughout the U.S., Latin America and Europe. A Cave Canem Poetry Fellow, Drew has won the Audre Lorde/Pat Parker Award and the Astraea Emerging Lesbian Writers Award. She has also won the Irene Weed Dance Award and Robert Kuykendall Dance Scholarship.

#### **D'Arcy Drollinger**

##### **multimedia artist, director, producer, performer**

D'Arcy Drollinger is a multimedia artist whose works include: *Mr. Irresistible*, *Shit & Champagne*, *Project: Lohan*, *Scalpel!*, *The Possession of Mrs. Jones*, *Pink Elephants*, *Above and Beyond the Valley of the Ultra Showgirls*, *Suburbia 3000* and *The Cereal Killers*. D'Arcy has also worked as an actor, producer, director and choreographer. Other credits include: *The Producers* (first Broadway production), *Hairspray the Musical* (first Broadway production), *Glamour*, *Glory and Gold* (La Mama), *F.A.G.G.O.T.S.*, *The Musical*, the Thrillpeddler's revivals of the Cockettes musicals *Vice Palace & Hot Greeks*, and *VH1's Divas 2000* featuring RuPaul. He directed and starred in *Sex and the City Live!*, his stage adaptation of the popular HBO series. Drollinger is the creator of *SexiTude™*, the body-positive, age-positive, sex-positive dance experience based in San Francisco.

**John Leños**

**Assistant Professor, Social Documentary, University of California, Santa Cruz**

John Jota Leños is an award-winning Chicano new media artist using animation, documentary and performance focusing on the convergence of memory, social space and decolonization. Leños' animation work has been shown internationally at festivals and museums including the Sundance Film Festival, the Morelia International Film Festival, Mexico, San Francisco International Festival of Animation, the KOS Convention 07, and the Museum of Contemporary Art, San Diego. Leños has also exhibited at the 2002 and 2008 Whitney Biennial in New York, the San Francisco Museum of Modern Art, Museum of Contemporary Art in Los Angeles, and Massachusetts Institute of Technology. Leños is a Guggenheim Fellow in Film (2012), Creative Capital Foundation Grantee and has been an artist in residence at the University of California, Santa Barbara in the Center for Chicano Studies, Carnegie Mellon University in the Center for Arts in Society, and the Headlands Center for the Arts. Leños is currently an Associate Professor of Social Documentary at the University of California, Santa Cruz.

**Michella Rivera-Gravage**

**multimedia producer, independent media consultant**

Michella Rivera-Gravage is a multimedia producer, who is dedicated to working with compelling and evocative stories to move and change people around a variety of social issues. Over the past 10 years, she has produced innovative moving images, new media and participatory projects within the Public Media sector. Now as a consultant, Michella is designing and producing web media, developing social media strategies, and working on her own film and interactive projects. Michella also teaches in the Film and Design & Technology departments at the San Francisco Art Institute (SFAI.) Before consulting, Michella was the Director of Digital and Interactive Media at the Center for Asian American Media (CAAM), where she produced all web and new media projects, including the ephemeral hapas.us, a media-sharing site for multiracial Asians and the addictive iPhone game "Filipino or Not." Simultaneously, she designed the social media strategy for the organization, transforming CAAM's presence online. She continues to co-produce, with CAAM, a digital game based on the documentary film about the first Nepali's women's expedition up Mt. Everest. In 2006, she earned her MFA in Digital Art/New Media from the University of California, Santa Cruz, specializing in social and interactive media.

## **Kevin Seaman**

### **General Manager, Queer Cultural Center**

Kevin Seaman is a multimedia artist that fuses DIY and Internet meme aesthetics with his queer identity and community mindset, resulting in performance, video and visual art that engages, excites and amuses audiences. Kevin was a founding member of The Living Room, a live/work art collective in South Berkeley that specialized in curating immersive artistic experiences. His short film *SILENCE=FILTH*, a sex education video featuring four mimes, was presented at FRAMELINE35 and has been featured on several LGBTQ blogs. His dance psychic persona Dr. Zebrovski has generated over 26,000 hits on YouTube and *Dr. Zebrovski's HOUR OF POWER*, a live performance exploring commercialism and the occult, debuted at The Garage (Nov 2012) and was expanded for a second run at CounterPULSE (July 2013). His drag persona, LOL McFiercen, has been crowned Miss Some Thing Has Talent 2012 as well as 2013 San Francisco Corn Dog Queen. He has been commissioned by THEOFFCENTER and RADAR Productions and was a recipient of Endeavor Foundation for the Arts' inaugural grantmaking cycle as well as a San Francisco Arts Commission Individual Artist Commission in Theatre. Kevin worked with the Arts & Culture Program at The San Francisco Foundation for 6 years, has served on planning committees for Yerba Buena Center for the Arts and as a panelist for the San Francisco Arts Commission and the City of Berkeley Civic Arts Grants. Kevin has led community workshops in grantseeking and collaborative creation for the National Queer Arts Festival as well as bringing the Bay Area queer arts scene to the attention of national funders by co-facilitating *Queering the Arts: Aesthetics and Economics* at the Grantmakers in the Arts conference. Kevin is the General Manager for the Queer Cultural Center and coordinates QCC's staff and administrative activities, manages the Center's various artistic and technical assistance programs and is the project director for the upcoming 2016 Queer Arts Summit; he also contributes to the management team of the 509 Cultural Center (aka Luggage Store Gallery).

## **Shawna Virago**

### **Artistic Director, San Francisco Transgender Film Festival**

Shawna Virago is the Artistic Director of the San Francisco Transgender Film Festival (SFTFF) and a transgender musician. Under her leadership, SFTFF continues to break venue attendance records. As a musician, she is celebrated for her striking lyric-based song. Her music twists together folk, punk and roots music, creating anthems for a new generation. Virago's songs are raw observations about survival in a predatory world, sticking up for the underdog, queer love and gender outlaws. Her performances are celebrated for their compelling mix of original songs, storytelling and standup.

Virago is a published writer and her latest work appears in *Gender Outlaws: Next Generation* and in the anthologies *Trans/Love: Radical Sex, Love & Relationships Beyond the Gender Binary* and *Take Me There*. She has been featured in documentary works on PBS and NPR. Miss Virago also composed original music for choreographer Sean Dorsey's acclaimed dance theater work *Uncovered: The Diary Project*, about pioneering transman Lou Sullivan.



# FY 2015 Individual Artist Commissions–Visual Arts Grant

## RANKING

	Panel Rating	Applicant	Grant Request	Grant Amount
1	85	Joan Osato	\$10,000	\$10,000
2	84.3	Vero Majano	\$10,000	\$10,000
3	81.5	Susan Cervantes	\$10,000	\$10,000
4	80.5	Mary Elizabeth Yarbrough	\$10,000	\$10,000
5	77.5	Nancy Hom	\$10,000	\$10,000
6	77	Olivia Ting	\$10,000	\$10,000
7	77	Scott Kildall	\$10,000	\$10,000
8	72	Rodney Ewing	\$10,000	\$10,000
9	71.5	Kerry Laitala	\$10,000	\$10,000
10	63.5	Matt Borruso	\$10,000	\$8,000
11	62.5	Matt Christenson	\$9,000	\$8,000
12	62	Cathy Lu	\$10,000	\$8,000
13	61.5	Tan Khanh Cao	\$10,000	\$8,000
14	60.5	Bruce Tomb	\$10,000	\$8,000
15	60.5	Lynn Hershman Leeson	\$10,000	\$8,000
16	60	Bonnie Sherk	\$10,000	\$8,000
17	59.5	Nicki Green	\$10,000	\$8,000
18	58.5	Craig Calderwood	\$10,000	\$8,000
19	58.2	David Wolf	\$10,000	\$8,000
TOTAL			\$189,000	\$170,000

IAC 2015

Joan Osato	\$10,000
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## Project Summary

In 2013, a teenage Mexican boy, Jose Antonio Elena Rodriguez was fatally shot by the US Border Patrol across the US/Mexico border at Nogales. NOGALES is a new play by Richard Montoya and Sean San Jose, with visual design by Joan Osato. As an expansion of the conceptual framework used previous on *The River* and *Califas*, the artist is creating an immersive platform for theater that includes community engagement projects, film, media and installation.

Vero Majano	\$10,000
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## Project Summary

This proposal requests \$10,000 to support Q-sides, a photography exhibit reimagining queerness with lowrider culture through restaged, reinterpreted LP album covers. The exhibition will open with a party in June 2015 at Galeria de la Raza in San Francisco's Mission district as part of the 18th annual National Queer Arts Festival, serving over 750 community members

Susan Cervantes	\$10,000
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## Project Summary

I propose to design and execute a painted ceramic tile relief and mosaic mural for the front façade and sidewalk entryway of the Precita Eyes Mural Arts Center on 24th Street in the heart of the Latino Cultural District. The theme for the mural is inspired by Latino cultural motifs such as "Milagros" (miracle symbols) and "Xochtlquetzal" (Flower Goddess), Aztec calendar day symbols and other images.

Mary Elizabeth Yarbrough	\$10,000
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## Project Summary

Never Gonna Let You Go- is a three-part multimedia installation that includes sound, painting, and time lapse videos. A limited edition 12" vinyl record of experimental sound composition, printed text and the visual work in the installation will act as both an additional (affordable) art object and the installation catalog. The installation will premiere at ATA in October 2015 and have a July 2016 complete installation exhibition and opening at Will Brown in the Mission.

**FY15 Individual Artist Commissions-Visual Arts Grant Project Summaries**

**IAC**

**2015**

**Nancy Horn**

**\$10,000**

**Project Summary**

To create a 12' floor mandala that explores the soul of San Francisco through its diversity. It will consist of concentric rows of placed objects, original artwork by me and others, and photos representing the cultural identity of particular areas of the city. Seen as a whole, the different neighborhoods are unified by one center. The mandala will premiere at the International Hotel Manilatown Center in August 2015 with a reception, talk and participatory activities.

**Olivia Ting**

**\$10,000**

**Project Summary**

"The Threshold" is a multi-media interactive installation that will be presented by APICC (Asian Pacific Islander Culture Center) at SOMArts Gallery, premiering May 2016. The interactive installation utilizes video and audio collage of fragmented architectural space, soundscapes, still images, and video. The audience is invited to walk through an installation space of video collages projected on panels and discover interactive element hat triggers sounds and visual elements that explores the relationship between memories and associations.

**Scott Kildall**

**\$10,000**

**Project Summary**

Machine Data Dreams will be a large-scale sculptural installation that maps the emerging sentence of machines into physical form. Using the language of machines-- software program code-- as linguistic data points, I will write custom algorithms that translate how computers perceive the world into physical representations that humans can understand. The end result will be a cavern-like room, which viewers can explore such that they are inside a data visualization of machine perception.

**Rodney Ewing**

**\$10,000**

**Project Summary**

"Untethered," a series of paintings, drawings, and installations by Monica Lundy and Rodney Ewing, will focus on the San Francisco Fillmore District's history of displacement: Japanese Americans into internment camps in the 1940s, African Americans in the Redevelopment of the 1960s and 1970s. By focusing on the vibrant history of both of these cultures and their subsequent loss, we are drawing a parallel to the gentrification that is currently occurring in San Francisco.

IAC 2015

Kerry Laitala	\$10,000
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## Project Summary

I will produce an exhibition of photographs and mixed media imagery as part of a multiplatform project I am planning for the 1915 Panama Pacific International Exposition, (PPIE) centennial. I'll highlight the original PPIE's innovative lighting illumination through examination of historical artifacts, and imaginatively expand upon these nighttime spectacles. These new works will address themes: psychogeography, history of light shows, and the way souvenirs serve as triggers for memory, wedding daily existence to past experiences.

Matt Borruso	\$8,000
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## Project Summary

Images and virtual realities are becoming increasingly confused with and are supplanting the material world of objects and real human beings. I propose creating a self-produced book called Wax House of Wax that focuses on the ambiguities and tensions that arise from this increasingly digital world. The book will examine the relationship between images and objects, sculpture and photography, and the construction of simulated realities.

Matt Christenson	\$8,000
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## Project Summary

This proposed project is for a 56-foot long exterior mural to help beautify the Excelsior neighborhood. Community members and the Excelsior Beautification Committee would help collaborate to form the theme and compositional design for the mural. The process would include multiple meetings with community and committee members, research of imagery and content, multiple drafts of colored sketches, calculating and making hundreds of paint colors for the piece, drawing, and painting the entire wall.

Cathy Lu	\$8,000
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## Project Summary

I would like to create 'SuperLucky88,' an exhibition of my work that is part art exhibit, part 'Oriental' trinket/ produce market, and part 'authentic' Asian art gallery. The back of the gallery would be a workspace for me to invite participants to join me in making work. The new works would encompass large and small scale watercolors, sculptures, and hand painted ceramics.

### ***FY15 Individual Artist Commissions-Visual Arts Grant Project Summaries***

IAC 2015

Tan Khanh Cao

**\$8.000**

## Project Summary

WHAT KIND OF MAN WOULD I BE? is an interactive series of 10 large scale and 20 small photographs. They are self portraits of The Artist As A Young/Old Multi-Racial Man. The photographs seek to confront assumptions about identity and transcend the artificial and ubiquitous veils of ethnicity, age, and gender. The project explores the freedom and discomfort that results for both myself and the viewer.

## Bruce Tomb

\$8,000

## Project Summary

The (de)Appropriation Parklet will front the (de)Appropriation Project at 1240/1252 Valencia Street, in San Francisco. This new parklet will take the form of a temporary (one year) installation. As part of this project, there will be a deck providing more sidewalk space and two speaker's podiums bracketing the renowned poster wall, providing a visual and symbolic framing of this ad hoc monument to free speech and public expression.

Lynn Hershman Leeson

**\$8,000**

## Project Summary

THE INFINITY ENGINE is the photographic and cinematic installation component of a multi-platform, cross-media project, that will take the form of a video and photographic series about the ethical as well as physical implications - of current research in genetic engineering, DNA manipulation, gene patenting, new hybrid forms life.

## Bonnie Sherk

**\$8,000**

## Project Summary

Funds are needed for design and engineering of Green-Powered Digital Gateways to interconnect Branch Living Library & Think Parks through envisioned, sculptural, multi-functional form. Resulting designs with diverse sizes of display technology, powered by wind/sun, will be shown in Exhibit/ECO-ART Workshop with local Branch Living Library community. Future Gateways will support live, interactive broadcast between sites showcasing local resources, and as needed, pump underground water, creating new ecological habitats adding sculptural element in landscape.

IAC 2015

Nicki Green	\$8,000
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## Project Summary

Mikveh for Gender Alchemy will be examining how contemporary transgender Jewish scholars are reinterpreting mikveh traditions through a visual art exhibition of ceramic objects that make use of these reinterpretations as sacred space for transbodies. The installation will center around a full-size bath built from glazed industrial bricks, flanked by multiple smaller ritual objects crafted from clay mixed with earth from historic queer spaces.

Craig Calderwood	\$8,000
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## Project Summary

*Hard Parallels/Soft Parallels* examines ways Biology and Psychology have approached queer/transness in humans and animals and the violence enacted on them, respectively. Through drawings and sculpture, I explore the disposability of queer bodies in people and animals and the effects of psychic and physical violence. The series will be exhibited at Unspeakable Projects in the SOMA district in June 2016 and, through a month long exhibition and several concurrent events, serve over 500 audiences.

David Wolf	\$8,000
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## Project Summary

"The After Life of Things" explores the materiality of things and the nature of photographic materials, while celebrating the wonder of the traditional darkroom in an age of its decline. More celebration than lament, the proposed project inverts this demise by creating fresh work from unwanted, outmoded photographic material. By developing new skills to rigorously investigate my chosen material, I'll advance my artistic practice while contributing to the current conversation about the state of photographic art.

**Community Investments**  
**FY2015 Individual Artist Commissions – Visual**  
**Panelists**

**Jaime Cortez**

**Artist, Writer, and Cultural Worker**

Jaime Cortez is an Oakland-based artist, writer, and cultural worker. His art practice encompasses mixed media, photo, sculpture, installation, and drawing. He has exhibited his art at the Berkeley Art Museum, the Oakland Museum of California, The Intersection for the Arts, Galería de la Raza, Southern Exposure, Martina Johnston Gallery, and the Yerba Buena Center for the Arts. Jaime's short stories, comics, and essays have been anthologized in over a dozen anthologies, including "KinderGarde" (SPT, 2013), "Street Art San Francisco" (Abrams Press, 2009), and the groundbreaking LGBT comic anthology "No Straight Lines" (Fantagraphics, 2012). He has juried art awards for the Center for Cultural Innovation, The San Francisco Foundation, the Headlands Center for the Arts, and the East Bay Community Foundation. He received his visual arts MFA from UC Berkeley.

**Justin Hoover**

**Curator of Exhibitions, Santa Cruz Museum of Art & History**

Justin Charles Hoover is a Bay Area based time-based artist and a curator. As an artist, his work deals with language, cultural relocation and translocation through performance, video, and installation. He has performed, curated, and exhibited at numerous venues around the world, including the 2012 Venice Architecture Biennale; the San Francisco Museum of Modern Art; Apex Art, New York; the 2011 Art Life Festival in Guangzhou, China; Werkstattkino, München, Germany; the Time-Based Art Festival at the Portland Institute of Contemporary Art, Portland, OR; the Yerba Buena Center for the Arts, San Francisco; the Berkeley Art Museum; and many other venues. He is currently Curator of Exhibitions at the Santa Cruz Museum of Art and History and holds bachelor degrees in Peace Studies and French Literature and master degrees in New Genres Fine Arts and Public Administration of International Management.

**Ernest Jolly**

**Artist and Exhibition Designer**

Ernest Jolly is an Oakland based Installation Artist and Designer. His practice includes Sculpture, video and sound based installations as well as the curating of Visual and Performance Work in alternative venues. In early 2014 he Co-Curated ArtComplex, a temporary exhibition of 12 installation artist and performers inside a pre-renovated medical building. He has shown work locally at with Oakland Museum, San Francisco Arts Commission Gallery, Luggage Store as well as many alternative art venues. He is the Exhibitions Manager for the Design Museum at UC Davis where he curated the upcoming show, If A Tree Falls, an exhibit of works made from sustainable wood. He holds a BA in Studio Art from San Francisco State University, an MFA from Mills College and a Postgraduate Certificate from Tihany International Postgraduate Program, Budapest.

**Sharon Tanenbaum**  
**Independent Arts Consultant**

For more than thirty years Sharon Tanenbaum has directed a broad range of nonprofit arts organizations and private foundations where she enhanced their programs and led them through periods of substantial growth. She served as executive director of the Artists' Legacy Foundation from 2011 to 2013, as executive director of SF Camerawork from 2004 to 2010, and as director of the Hospitality House Arts Program from 1981 to 1993. Her experience with grantmaking and focus on supporting individual artists, coupled with many years of executive leadership, provides a deep understanding of the challenges and opportunities facing institutions of virtually every size, discipline, and cultural focus. With extensive knowledge of the arts community, she currently serves as an independent consultant specializing in strategic planning, feasibility studies, fund development, executive coaching, board training, and other areas of management and capacity building for arts organizations and philanthropic institutions.

**Jenifer K. Wofford**  
**Artist and Educator**

Jenifer K. Wofford is an artist and educator based in the San Francisco Bay Area. She was born in San Francisco and raised in Hong Kong, the United Arab Emirates, and Malaysia. She received her BFA from the San Francisco Art Institute, and her MFA from UC Berkeley. Her work has been exhibited in the Bay Area at the Berkeley Art Museum, Yerba Buena Center for the Arts, Southern Exposure, Richmond Art Center, and Kearny Street Workshop; nationally at New Image Art (Los Angeles), Nora Eccles Harrison Museum (Salt Lake City), Wing Luke Museum (Seattle); and internationally at Manila Contemporary (Philippines), Galerie Blanche (France), and Osage Gallery Kwun Tong (Hong Kong). She is also one third of the manic, brilliant, highly delusional artist trio Mail Order Brides/M.O.B. They have collaborated on various shenanigans for venues, including the San Jose Museum of Art, DeYoung Museum, Yerba Buena Center for the Arts, Southern Exposure, the National Asian American Film Festival, The San Francisco Gay and Lesbian Film Festival, and the McColl Center for Visual Art. Wofford has worked in arts education for over a decade, with schools and organizations, including the University of San Francisco, UC Berkeley, SFAI, California College of the Arts, Diablo Valley College, SFMoMA, Casa De Los Jovenes, Leadership High School, City Arts and Tech High School, and Out of Site. Her awards include the Eureka Fellowship, the Murphy Fellowship, and grants from the Art Matters Foundation, UCIRA, and the Center for Cultural Innovation. She has also undertaken artist residencies at The Living Room, Philippines, Solyst Artist in Residence Center, Denmark, and Chateau de la Napoule, France.

**Imin Yeh**

**Artist and Lecturer, San Jose State University**

Imin Yeh received a B.A. in Art History with Asian Option in 2005 from the University of Wisconsin-Madison and an MFA in 2009 at California College of the Arts. She creates sculptures, installations, downloadable crafts, and participatory artist-led projects. She has exhibited at the Asian Art Museum, the Contemporary Jewish Museum, the San Jose Museum of Art, Zero1 Biennial, Yerba Buena Center for the Arts, Kearny Street Workshop, San Francisco Arts Commission Gallery, Intersection for the Arts, Pro Arts Gallery, and Southern Exposure. She has been invited to be an Artist in Residency at Montaño Art Center (Saratoga, CA-2010), Blue Mountain Center (New York-2011), Sandarb Artist Workshop (Partapur, India-2013), and an upcoming residency at Recology San Francisco (2014). She has received an Individual Artist Commission award from the San Francisco Arts Commission (2011), Murphy and Cadogan Fellowship (2008), and the Barclay Simpson Award (2009). She was recently awarded a (2014-2016) Eureka Fellowship through the Fleishhacker Foundation and is an adjunct lecturer at San Jose State University. ([www.iminyeh.info](http://www.iminyeh.info))

# Community Arts, Education and Grants Committee - December 9, 2014 - Meeting Minutes

Community Arts, Education and Grants Committee - December 9, 2014

SAN FRANCISCO ARTS COMMISSION

## COMMUNITY ARTS, EDUCATION, AND GRANTS COMMITTEE

Tuesday, December 9, 2014

2:00 p.m.

25 Van Ness Avenue, Suite 70

### Minutes

Commissioner Melania called the meeting to order at 2:10 p.m.

#### 1. Roll Call

##### Commissioners Present:

Charles Collins

Sherene Melania, Chair

Abby Sadin-Schnair

Marcus Shelby

Janine Shiota

##### Commissioners Absent:

None

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Staff Present: Judy Nemzoff, Cristal Fiel

## 2. Public Comment

There was none.

## 3. Community Investments Program Director's Report

Community Investments ("CI") Program Director Judy Nemzoff said that the CI staff has been working very closely with American Center for Learned Societies ("ACLS") Public Fellow Anh Thang Dao-Shah, who will present a report of her data findings on grant funding to the committee in January. She concluded that she would defer all other program updates to the meeting in January.

Commissioner Melania called for public comment. There was none.

## 4. SFAC Review Panelists

Commissioner Melania gave the following motion:

**Motion:** Motion to approve the following panelists to serve, as selected by staff, on SFAC review panels for the 2014-2015 and 2015-2016 Fiscal Years:

Alejandro D. Acosta, Technical Director and Facilities Manager, Intersection for the Arts

Carolyn Melenani Kual'i, Founder and Executive Director, Kua'aina Associates

Cherie Hill, Communications Manager & Teaching Artist, Luna Dance Institute

Diane Sanchez, Former Director of Community Investment, East Bay Community Foundation

Dr. Andrew Jolivet, Chair of American Indian Studies Department, San Francisco State University

Emiko Saraswati Susilo, Director, Gamelan Sekar Jaya

Gerald Richards, Chief Executive Officer, 826 National

Joti Singh, Artistic Director and Founder, Duniya Dance and Drum Company

Julia Robertson, Multi-media Artist

Melanie Smith, Executive Director, San Francisco Girls Chorus

Rebecca Johnson, Managing Director, Shawl Anderson Dance Center

Rob Bailis, Musician, Writer, and Performing Arts Curator

Samuel White Swan-Perkins, dancer, Contributing Writer, News From Native California

Santhosh Daniel, Creative Media Consultant

Stephanie A. Johnson, cultural activist, visual artist, lighting designer, educator

Thomas Robert Simpson, Founder and Artistic Director, Afro Solo

**Moved:** Collins/Schnair

**Public Comment:** None.

The motion was passed unanimously.

## 5. Neighborhood Proposal Grants

Ms. Nemzoff said that in last year's City-wide two year budget cycle, the district Supervisors met with constituents to see how they would like funds to be directed to the districts. This category of funding addressed certain key areas that came directly from recommendations from the district constituents and Supervisors. As a response to the money that the district Supervisors allocated for arts funding in their districts, the SFAC created a request for proposals.

1. Ms. Nemzoff said that this was a recommendation to have a mural created at one of the elementary schools in District 1. Grant applicant Precita Eyes Muralists was proposing to create a mural at Peabody Elementary school in partnership with the students.

Commissioner Melania gave the following motion:

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into a grant agreement with Precita Eyes Muralists in an amount not to exceed \$6,000 for a mural at Peabody Elementary School located in District 1.

**Moved:** Shelby/Collins

Public Comment: None.

The motion was passed unanimously.

2. Ms. Nemzoff said that this grant opportunity was to support technical assistance and capacity building for a nonprofit located in District 6. Grant applicant Intersection for the Arts was proposing to work closely with Olive Grove Consultants to support strategic planning and the transition of new staff, board and leadership.

Commissioner Melania gave the following motion:

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into a grant agreement with Intersection for the Arts, located in District 6, for a grant not to exceed \$25,000 to support technical and financial stabilization.

**Moved:** Schnair/Shelby

**Public Comment:** Randy Rollison, Intersection for the Arts interim executive director, said that the organization was becoming healthier and that they were in the middle of a strategic planning process. The organization has been building on its strengths, which were their Artists' Resources program. He said the organization was in a great place to rethink where they could be in the future.

The motion passed unanimously.

## 6. Arts & Communities: Innovative Partnerships Grants

Ms. Nemzoff said that the Arts & Communities: Innovative Partnerships ("ACIP") grant program supported partnership between artists, arts organizations, or service organizations with existing arts-based programming and an underserved constituency.

The commissioners briefly discussed their work as previous panelists and extended thanks to panelists this year for their work. They discussed outreach of the SFAC grants programs to show impact and to encourage new applicants to apply so that the Commission would not continually fund the same organizations. Ms. Nemzoff said that Ms. Dao-Shah's report would have data and recommendations about this topic.

Commissioner Melania gave the following motion:

**Motion:** Motion to approve recommendations to award 10 grants totaling \$224,557 in the 2014-2015 cycle of Arts & Communities: Innovative Partnerships ("ACIP") grants to the following individual and organizations, and to authorize the Director of Cultural Affairs to enter into grant agreements with each individual and organization for the amounts listed:

ABD Productions, \$25,000

Asian American Women Artists Association, \$22,500

Bay Area Video Coalition, \$25,000

CounterPulse, \$22,500

Cultural Odyssey, \$25,000

Jerome Reyes, \$14,557

Kearny Street Workshop, \$22,500

Queer Women of Color Media Arts Project, \$22,500

Root Division, \$22,500

Youth Art Exchange, \$22,500

**Moved:** Schnair/Shiota

**Public Comment:** None.

The motion was passed unanimously.

## 7. Individual Artist Commissions Grants

Ms. Nemzoff said that the Individual Artist Commissions ("IAC") grant program was one of few individual artist support programs still existing, and it was a program that the SFAC took tremendous pride in. Because of the overwhelming amount of applicants each year, the CI staff has focused on different disciplines per year. This year, IACs were open for literary, visual, and media artists. Next year, it would be performing arts, music, and new media arts. There were a total of 91 applicants in the three categories, with 38 applicants that were recommended for funding.

Commissioner Melania gave the following motion:

**Motion:** Motion to approve recommendations to award 38 grants totaling \$327,000 in the 2014-2015 cycle of Individual Artist Commissions ("IAC") grants to the following individuals, and to authorize the Director of Cultural Affairs to enter into grant agreements with each individual for the amounts listed:

Andrew Saito, \$8,000

Annie Sprinkle, \$8,000

Bonnie Sherk, \$8,000

Bruce Tomb, \$8,000

Carolyn Au Ai Ho, \$8,000

Cathy Lu, \$8,000

Celeste Chan, \$8,000

Craig Calderwood, \$8,000

David Wolf, \$8,000

David Boyer, \$8,000

David Martinez, \$8,000

Evie Leder, \$8,000

Joan Osato, \$10,000

Kerry Laitala, \$10,000

Kevin Simmonds, \$10,000

Leticia Hernandez, \$8,000

Lynn Hershman Leeson, \$8,000

Mary Elizabeth Yarbrough, \$10,000

Matt Christenson, \$8,000

Matt Boruso, \$8,000

Michelle Marie Robles Wallace, \$9,000

Michelle Tea, \$10,000

Nancy Hom, \$10,000

Nicki Green, \$8,000

Nomy Lamm, \$8,000

Olivia Ting, \$10,000

Paul Ocampo, \$8,000

Rhiannon Argo, \$7,500

Rodney Ewing, \$10,000

Scott Kildall, \$10,000

Sephora Wuldu, \$8,000

Shizue Seigel, \$8,000

Susan Cervantes, \$10,000

Tan Khanh Cao, \$8,000

Truong Tran, \$9,000

Valerie Soe, \$8,000

Vero Majano, \$10,000

Virgie Tovar, \$7,500

**Moved:** Collins/Shiota

**Public Comment:** None.

The motion was passed unanimously.

## 8. New Business and Announcements

Ms. Nemzoff announced that there was a recent article in the San Francisco Chronicle about the first exhibit that SOMArts Cultural Center's new Curator for Inquiry and Impact Melorra Green curated. Ms. Green was formerly on staff of the African American Art & Culture Complex as the visual arts coordinator.

Commissioner Collins announced that Boedekker Park was reopening in the Tenderloin neighborhood, and that the Boys & Girls Club and the Tenderloin YMCA have collaborated in providing programming.

## 9. Adjournment

There being no further business, the meeting adjourned at 2:42 p.m.

CF 12/19/14 draft minutes posted

CF 1/5/15 minutes adopted

### Language Accessibility

Translated written materials and interpretation services are available to you at no cost. For assistance, please notify Program Associate Cristal Fiel, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).

我們將為閣下提供免費的書面翻譯資料和口譯服務。如需協助，Program Associate Cristal Fiel, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).

Materiales traducidos y servicios de interpretación están disponibles para usted de manera gratuita. Para asistencia notifique a Program Associate Cristal Fiel, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).

Ang mga materyales na nakasalin sa ibang wika at ang mga serbisyong tagapagsalin sa wika ay walang bayad. Para sa tulong, maaring i-contact si Program Associate Cristal Fiel, 415-252-3145, [cristal.fiel@sfgov.org](mailto:cristal.fiel@sfgov.org).







